The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 8, 1920

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THE NATIONAL THEATRICAL WEEKLY

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The NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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Founded by FRANK QUEEN, 1857 | NEW YORK, SEPTEMBER 8, 1920 | VOLUME LXVIII—No. 31 Price, Fifteen Cents, $5.00 a Year

LABOR DAY MATINEE BUSINESS BREAKS ALL PREVIOUS RECORDS

Twenty Theatres That Gave Extras Average Over $1,600 Each, at $2.50 Top, and with Winter Garden Leading in Takings—Weather Helped

Last Monday's extra matinee performances at twenty of the Broadway houses, proved to be the most lucrative Labor Day matinee performances the theatres of this city have ever experienced. The total receipts of the twenty at which an extra matinee was played amounted to $33,128. According to this total the receipts at each house averaged, in round figures, $1,656.

This average figure establishes a record for matinee performances on Labor Day. It is due to two causes. The first is the apparently sudden determination of a vast number of people to "take in a show" in the afternoon, instead of leaving town for the day, and secondly, the scale of prices that prevails at all of the Broadway houses is higher this year than ever before. Thus, with the exception of the Shubert-Riviera Theatre, a Subway Circuit house in upper Broadway, where $1.50 is the prevailing top price, and the cut-rate tickets to several of the other theatres sold by Joe Leblang, $2.50 top was the matinee price that prevailed at all the other first-class houses.

The one thing more than any other that made for good business last Monday afternoon was the weather. The day was considered a perfect one for theatrical patronage. Early in the morning it rained for a short time. Then it stopped, but remained cloudy throughout the balance of the morning and most of the afternoon. This had the effect of discouraging people from leaving town and, considering that the weather throughout the remainder of the day remained cool, it was quite natural for people to visit the theatre for amusement.

That the extraordinary patronage of the afternoon was spontaneous rather than premeditated was indicated, the managers say, by the light advance sale at most of the theatres where it was announced that an extra performance would be given and the sudden line-up before the various box offices within a few minutes of show time.

The Winter Garden, where "Cinderella on Broadway" is playing, took in more money than any other theatre where an extra performance was given. The receipts on the matinee totaled $2,650. Next came the Globe, where George White's "Scandals of 1920" show is playing, with $2,340. "The Sweetheart Shop" at the Knickerbocker got $2,300; "Tickle Me," at the Selwyn, $2,055; "The Bat," Morosco, $2,108; "Night Boat," Liberty, $2,100; "Irene," Vanderbilt Theatre, $1,800; "Poor Little Ritz Girl," Central Theatre, $1,720; "Lightnin'," Gaiety Theatre, $1,600; "The Lady of the Lamp," Republic Theatre, $1,520; "Lincoln," Cort Theatre, $1,500; "Ladies' Night," Eltinge Theatre, $1,480; "The Bad Man," Comedy Theatre, $1,450; "Crooked Gamblers," Hudson Theatre, $1,295; "Happy-Go-Lucky," Booth Theatre, $1,280; "Spanish Love," Maxine Elliott's Theatre, $1,275; "Scrambled Wives," Fulton Theatre, $1,235; "Scandal," Shubert-Riviera, $1,200; "Paddy, the Next Best Thing," Shubert Theatre, $1,135; "Enter Madame," Garrick Theatre, $1110.

Although it is not indicated in the list of receipts, as arranged, the fact remains that there were sell-outs in most of the theatres mentioned as, for example, the Garrick, where "Enter Madame" is playing. This show appears last in the list because the seating capacity of the house is less than at the other houses mentioned, with the result that, although it was one of the theatres which sold out entirely for the performance, its receipts were less than at the Shubert Theatre, where "Paddy, the Next Best Thing" is playing and where the house was not completely sold out.

Incidentally, most of the ticket brokers did a land office business too and because of the large number of people who failed to obtain tickets for the shows they wanted to see, the regular performances on Monday evening were aided considerably.

SYLVIA CLARK WALKED OUT

Sylvia Clark, it was learned this week, walked out of the "Greenwich Village Follies" show last Saturday afternoon and failed to appear at the matinee performance. However, before the evening's performance opened, she was prevailed upon to return to the cast.

Her reason for quitting the show in a huff is because the management decided to cut her part. She objected strenuously to the proposed cut, insisting that the part she is playing be allowed to stand as it was on the opening night. But the management remained firm in its decision to prune the part as it saw fit.

So Miss Clark, the show's principal comedienne, notified Morris Green, managing director of the corporation that produced the show, that she was through. That she returned to the cast that evening, it is reported, is due to Green's diplomatic urging.

FISHER JOINS ZIEGFELD OFFICE

John C. Fisher, formerly one of the members of the producing firm of Fisher and Ryley, which originally produced "Florodora" in this country, has become associated with Flo Ziegfeld. It is reported that Fisher, who is at present installed in Ziegfeld's private office, will act in a managerial capacity shortly.

Ziegfeld is planning to extend his producing activities this season and it is said that Fisher will be announced shortly as the general manager of his theatrical enterprises.

WAITERS APPEAL TO ACTORS

A direct appeal is being made to actors by waiters on strike in a Forty-second Street cafe. Pickets parade before the place, carrying signs with the following inscription: "What Equity Means to the Actors, Local No. 1 means to the Waiters."

TINNEY SHOW DOES $22,000

"Tickle Me," with Frank Tinney at the Selwyn Theatre, played to $22,000 last week, which mark surpassed the previous week by a little more than $100.

KEEP SHOWS MOVING

CHICAGO, Ill., Sept. 5.—The Shuberts, overstocked with productions, find it necessary to keep them moving through the middlewest.

Jeanne Eagels, arrived at the Princess Theatre Sunday night with "The Wonderful Thing," will tarry there but a fortnight. Succeeding her also for a limited engagement will come "The Hole in the Wall," a melodrama by Fred Jackson.

Another Shubert house, the Studebaker, was turned over last Sunday night to a Griffith picture, which will hold forth there but two weeks. It must give way after that to Leo Ditrichstein, who will act "The Purple Mask."

SEEK TICKET SELLER

CHICAGO, Ill., Sept. 5.—Mrs. Mildred Dawson, ticket seller of the Riviera Theatre, is being sought by the police of this city on a charge of forgery.

Mrs. Dawson and her husband resided at the Somerset Hotel. The Town Hall Police Station had been informed that a handsomely dressed woman was passing bogus checks throughout the neighborhood and detectives say they traced the source of paper to Mrs. Dawson. She, however, had disappeared. Her accounts at the theatre are reported to be in excellent shape, every penny being accounted for.

DUMONT'S RE-OPENS

PHILADELPHIA, Sept. 6.—The Emmet Welch Minstrels opened the season at Dumont's here this week with an entirely new show and a burlesque entitled "Seashore Fleecers."

The company includes Emmett Welch, John Lemuels, R. P. Lilly, Jimmie Ward, Billy Sheldon, Dave Barnes, Charley Boyden, Frank Richardson, Richard Lee, Bennie Franklin, Alf. S. Gibson, Harry Patterson, Carl F. Ashwood, Heywood Robinson, John Burbeck, Fred Eberwine.

COPS SELECT GUS HILL SHOW

CHICAGO, Ill., Sept. 5.—Gus Hill's Big Minstrel Show has been selected as the attraction this year for the annual Policeman's Benefit, to be held at the Auditorium Theatre October 10 and continuing for four weeks. In order to avoid tickets falling into the hands of "specs," the police themselves will sell tickets while in uniform. No others will sell admissions but officers, even the box office containing uniformed men of the city's police department.

CARROLL PRODUCING "JIM'S GIRL"

"Jim's Girl," an Earl Carroll piece, which was originally taken by Cohan and Harris, but which they set aside because of the similarity of it to "The Five Million," is to be put on under the direction of the author in a tour of one night stands, opening at Lebanon, Pa., on September 13. The tour will take the piece into Chicago, finally, for a run.

ROSELAND PLANS MARDI GRAS

Roseland Gardens will have a Mardi Gras week starting September 15 and a number of Broadway stars will make their appearance in a show which is being arranged.

"JEAN" DOES $14,272

CHICAGO, Sept. 6.—"Transplanting Jean" drew $14,272 last week at the Powers Theatre, breaking the record for receipts in August.

"NOTHING DOING" IS CRUDE

ATLANTIC CITY, Sept. 2.—"Nothing Doing," a rather appropriate name for a new comedy by Barry Conners, opened here this week at the Woods Theatre, sponsored by Mrs. Henry B. Harris.

As the piece stands, it is crude and insincere, though potential in comedy and situation. It seems to be suffering from an overdose of mechanics and takes for granted that the audience is the proverbial one of which P. T. Barnum was said to have uttered his famous comment. It is frankly a tailor-made plot, cut to the pattern of Florence Nash, who is more handicapped than favored by its absurdities.

Withal, there are in the piece certain sources of comedy and a potentiality of situation, which, with proper rewriting, may make of it a humorous vehicle of some merit. Only the barest attempt to cloak its machinery has been made and this half-heartedly, a circumstance, which, where the piece done into undisguised farce, might be permitted. Though farcical in construction, an attempt is made to give it the appearance of comedy. It is this, perhaps, which is its greatest fault.

Florence Nash has the role of the daughter of a well known novelist, who pretends to understand his daughter so thoroughly that he strategically induces her to elope. At the hotel, she meets again a man she supposedly married in her school days. His partner, made up as a minister, marries her to the man of her choice and then, finding out her secret, attempts to blackmail her. She, thereupon refuses to live with her newest husband, much to his astonishment and mistrust. In the end, everything is straightened out.

A very clever bit is done by Marian Kerby as the wife of an inn-keeper of the bucolic species and Robert Ames made a very presentable young man of Wally Spencer, while Annie Mack Berlein laid a rather thick brush upon an Irish housekeeper's part.

PLAY WAY FROM COAST

SAN FRANCISCO, Cal., Sept. 4.—Maude Fulton, who has been retained at the Columbia Theatre here for another week, will begin her tour on September 12, at Ye Liberty Theatre, Oakland, and will play her way into New York with her starring vehicle, "The Humming Bird," under the direction of Oliver Morosco. The route includes the following cities, houses and dates: Salt Lake City, Utah, 20-22; Grand Opera House, Pueblo, Col., 24; Burns' Theatre, Colorado Springs, 25; Broadway Theatre, Denver, 26-October 2; Brandies Theatre, Omaha, Nebr., 4-6; Auditorium, Sioux City, Ia., 7-8; Berchel Theatre, Des Moines, Ia., 9-10.

WHITESIDE OPENS THURSDAY

SPRINGFIELD, Mass., Sept. 7.—Walker Whiteside will open at the Court Square Theatre here on Thursday, in Robert Louis Stevenson's "The Master of Ballantree," under the direction of Gus Pitou. Whiteside will enact the role of James Durie, the master.

LOWANDES ORGANIZING SHOW

Alexander A. and Oscar Lowande are organizing the Lowande Brothers Show, to leave New York on November 17. They will open December 2 in Puerto Rico, with a 100-foot round top and two 40-foot middle pieces and carry twenty-seven performers and a band of twelve pieces.

STATE LABOR BOARD MAKING PROBE OF SHOW CONDITIONS

Managers Who Cut Salaries After Agreeing to Certain Amount Said to Be Violating Penal Law—Federal Officers Also Interested in Cases of Standing

The New York State Department of Labor, as well as Federal industrial officials, are investigating the business methods of a number of theatrical managers, this unprecedented move being taken as the result of a kick registered by the Actors' Equity Association, backed up by the A. F. of L., in which the managers are charged with violations of the penal laws and Federal statutes. A check-up on the operations of a number of managers has been on for several weeks.

The State Labor officials are concerned in the investigation only insofar as violation of the State penal statute relative to fraudulent statements concerning performers' salaries is concerned, while the Federal authorities are inquiring into several cases in which performers have been left stranded and become public charges in towns. The latter action is said to be a technical violation of the Mann Act.

Numerous complaints have been registered with the Equity Association during the past year, wherein managers are alleged to have engaged players under promise of a certain salary, only to have the figure cut when the show was well on its way on the road. This is a violation of the penal law and punishable as a misdemeanor. The section of the penal code relative to false statements in regard to employment reads:

"Any person, firm, association or corporation, or any employee or agent thereof, who makes to any person furnishing or seeking employment, any statement which is false, knowing the same to be false, in regards to any employment or situation, its nature, location, duration, wages or salary attached thereto, shall be guilty of a misdemeanor."

The complaint upon which the Federal authorities are working is of a different nature and came from the municipal officials of Savannah, Ga. It is said that the manager of a musical attraction left stranded in that city a young girl and her mother. They were left in dire financial straits and, as a result, became public charges. The girl was a minor and the mother seriously ill, suffering from cancer. The name of the manager has been withheld by the Federal authorities until sufficient evidence to warrant a conviction has been gathered.

There are several other similar complaints on file with the Federal officials, several of which have emanated from the stranding of companies of girls in foreign countries. The latter are said to be a direct violation of the Mann Act, inasmuch as the girls were deported not for theatrical purposes but for immoral purposes.

Frank Gillmore, with this situation in mind, last week was instrumental in putting through a resolution at the State Federation of Labor convention, calling for legislative action in forcing managers to hold to their contractual agreement in paying actors return fares from any point in which a show may be closed.

"SPECS" AFTER "STRANGER"

No dramatic production in recent years appears to have inspired the ticket brokers here with so much optimism as "Welcome Stranger," the Aaron Hoffman comedy which Sam H. Harris produced and which is scheduled to open at the Cohan and Harris Theatre September 13, following its record run in Chicago. This was indicated last week by the applications for tickets which the brokers have made.

According to the latters' applications, the "buy" would amount to 1,500 tickets a performance during the first eight weeks of the show's run here. This, too, despite the fact that there are but 600 seats in the lower part of the house. And so avid are the brokers for seats to "Welcome Stranger" that they will take the pasteboards for any part of the house during the first four weeks.

The number of tickets that Sam Harris intends to distribute among the brokers could not be learned early this week. But if the show fails to score here, of which there is a possibility, the indications are that the brokers will lose more money on the "Welcome Stranger" buy than on any other dramatic production presented here in years.

"GIRL IN PRIVATE ROOM" OPENING

ATLANTIC CITY, Sept. 6.—The Shuberts will open here next week, September 13, "The Girl in the Private Room," a musical comedy in three acts, by Edward Clark, from Mark Swan's farcial comedy "The Third Party." Lieutenant Gitz Rice has furnished the music.

In the cast are Vivian Oakland, Violet Englefield, Queenie Smith and Henrietta Tedro, as the leading female members, and Harry Connor, Stewart Baird, Fred Hildebrand and Harry Lester in the more important male roles.

BROOKS TO TRY AGAIN

Alan Brooks, who, a few years ago, elaborated his vaudeville sketch, "Dollars and Sense," into a three-act play and produced and played it for a few weeks, is to try again.

Two new acts are to be written and, under the name of "Virtuous Vice," the piece is to be shown at the Punch and Judy theatre.

CANTOR GOING WITH SHUBERTS

Max Hart, it was learned early this week, will figure prominently in a contract Eddie Cantor is now negotiating with the Shuberts, for he will have a proprietary interest in each show that Cantor appears in.

Hart, it is reported, has an arrangement with the Shuberts, whereby he is to buy a 25 per cent interest in the shows produced for Cantor by them. Under this reported arrangement, he is not only to share in the profits to the extent of 25 per cent, but he is also to pay a like percentage of losses, if there are any.

Cantor's proposed contract with the Shuberts is for a period of two years and, under its terms, he receives a weekly salary of 10 per cent of the gross receipts of whatever show he appears in, with a guarantee of $1,250 a week. He is to work at least thirty-five weeks a year and half of that time is to be spent in New York.

"What's in a Name?" the John Murray Anderson musical production of last season, in which the Shuberts acquired an interest after it closed at the Lyric Theatre, is the first musical vehicle in which Cantor will be featured. The show is scheduled to re-open out of town shortly and Cantor's name will then be displayed in the billing as conspicuously as the show's.

Although Flo Ziegfeld recently announced that he released Cantor from the contract he had with him because of the unreliability of the latter's "business methods," it was stated by Cantor last week that Ziegfeld had no other alternative; that there was a provision in the contract that Ziegfeld was to produce a new musical play in which Cantor was to be featured and that the play was to be presented by no later than the third week of this month. But, since Ziegfeld failed to place a musical show in rehearsal which would have been presented within the time called for in the contract, it is claimed by Cantor that the contract would have been automatically broken.

LUNA CLOSES SEPT. 20

Luna Park will close for the season on September 20, the day following the end of the annual Coney Island Mardi Gras.

GREENWICH SHOW DOES $13,050

"The Greenwich Village Follies of 1920," which finished its first week at the Greenwich Village Theatre last Saturday night, played to $13,050 on the week. Such a week's receipts at this playhouse is extraordinary, for the seating capacity is but 374.

However, the fact that the top scale on the opening night was $11, including the war tax, coupled with the $4.40 top being charged for all orchestra seats at evening performances, makes it possible for a successful show at this little theatre to gather in even more than the total amount of the first week's receipts.

Incidentally, there are a large number of standees who pay $1.50 for the purpose of witnessing the performance from the back of the orchestra. Last week these avid patrons paid into the box office a total of $1,100.

If the "Greenwich" show can take in at least $11,000 each week of its stay at the village theatre, it will make some money on the engagement, for, despite the large number of principals, the show is not burdened with any extraordinary salary list. As a matter of fact, within the next two months the running expenses of the show will be cut so that it will be able to make money in the next house it moves into if it can manage to get $8,000 a week as its share of the receipts.

Considerable comment was aroused in theatrical circles last week by the fact that Murray Anderson, the show's producer, had been able to trim the production so that the final curtain descends by 11 o'clock. Only on the opening night did the show run beyond 11 o'clock and even then the final curtain descended at 11.15.

"SCANDALS" CLOSING OCT. 2

George White's "Scandals of 1920" will end its engagement at the Globe Theatre October 2, or, possibly, the following week, it was learned this week. Following its engagement here, the show will be sent directly to Chicago, where it is scheduled to remain four months providing the receipts warrant such a protracted stay.

When the "Scandals" show has finished its Chicago engagement it will play but two one-week stands, these being arranged for Detroit and Pittsburgh. It will then spend the balance of the season, it is expected, in but two other cities, Boston and Philadelphia. And, after it has played these two latter cities, it will be time to close for the season and begin work on next year's show.

Recently, White cut down the number of musicians in the orchestra from twenty-seven men to ten. This means that the show is now costing him $500 a week less to run than during its first two months.

SHUBERT HOUSE COSTING $500,000

The old Central Park Riding Academy, on Seventh Avenue between Fifty-eighth and Fifty-ninth Streets, which the Shuberts recently acquired through Edward Margolies and which they are having converted into a theatre, will cost approximately $500,000 to alter, it was stated by Lee Shubert last week.

The theatre, which will contain about 2,200 seats, is scheduled for completion some time next January. Alteration work on the property was started last week from plans by Herbert Krapp, the architect. The plans include a structure which will contain stores and offices.

The theatre will be used by the Shuberts as a house for legitimate productions intended for protracted runs. The name of the house has not been decided upon as yet, nor has an initial show been chosen for it. However, it is reported that the next Al Jolson show will open the house.

SHUBERTS OPENING CHI HOUSE

CHICAGO, Sept. 3.—The Shuberts will open the old Central Music Hall next week with Nance O'Neill in "The Passion Flower," an adaptation of the Spanish "La Malquerida" by Jacinto Menavente.

The theatre, known in the past as Steinway Hall, the Whitney Opera House, Howard's Theatre and the Comedy Theatre will, in the future, be known as the Central Theatre.

TRUCKING RATES TO ADVANCE

Theatrical truckman plan to advance their haulage rate approximately ten per cent over the present scale, as a result of the increased cost of labor. This decision was reached last week when virtually every trucking concern dependent upon theatrical patronage signed an agreement with the truckers' union whereby the men are granted a twenty-five per cent wage increase, together with an eight hour working day.

In view of the marked increase in overhead expenses resulting from such action, a nominal advance in haulage rate is imperative, according to Morris Cain, head of the Cain Transfer Company. In all probability theatrical producers, he asserted, will not be called upon to pay more than a ten per cent increase. Last season a twenty-five per cent increase in haulage rates was imposed upon producers.

Officials of the Allied Theatrical Transfer Association are at work on a new scale which will be voted upon at the next general meeting of the association on September 16. In the event of its approval, it will go into effect immediately.

Under the terms of the new agreement with the truckers union, drivers and their helpers are to get $6.25 per eight hour day, while a chauffeur's daily wage is fixed at $7.50. The men are to receive double pay for overtime.

The eight hour day, it is said, proved a hard blow to truckers. In seasons heretofore, a working day constituted nine hours. The nature of the theatrical transfer business makes it impossible to confine a working day to eight hours, truckers say.

In the event of a ten per cent increase being agreed upon, producers will find themselves paying $11 per load on all week day haulage from Fourteenth Street to Sixty-third Street, including to and from the New York Central Depot, between the hours of 8 a. m. and 5 p. m. Night haulage, as well as that done on Saturday, Sunday and holidays, will be $22, while baggage, per piece, will probably be $1.50.

From all other railroads, on week days, between 8 a. m. and 5 p. m. to the Borough of Brooklyn, as far as Bushwick Avenue, the charge per load, in all probability, will be $16.50. To the Borough of the Bronx and North to One hundred and sixty-fifth Street, East or West, per load, $16.50. Over the same route, including Saturday, Sunday and holidays, the tax per load may be fixed at $22.

From New York and Brooklyn to Newark, the present rate is $30 per load. Forty-foot trucks are considered two loads. Haulage charges apply in opposite directions and are for one way only.

PHILADELPHIA PARKS CLOSING

PHILADELPHIA Sept. 5.—Woodside and Willow Grove parks will both ring down the curtain on September 12. At the former, Guiseppe Rodia, musical conductor, has arranged a score of special farewell numbers for his closing program. Edna Wallace Kinney will be heard in vocal selections.

At Willow Grove, music at the season-end will be by John Philip Sousa and his band and soloists. Among the latter will be Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; George J. Carey, xylophone; Charles Gussikoff, trombone, and Ellis McDiarmid, flute.

FAY MARBE

The photograph on the front cover of this week's issue of the CLIPPER is that of Fay Marbe (The American Beauty), ow appearing at the Palace Theater.

Miss Marbe, a recent recruit to vaudeville, is one of the most talked of singles that has appeared here in many seasons. She has been seen in several Broadway productions, among them "The Velvet Lady" and "The Magic Melody." She also has appeared in pictures, having recently played the leading female role with Taylor Holmes in several Metro productions. Miss Marbe is considering offers for musical comedy, vaudeville and pictures.

EQUITY MEMBERS TO VOTE ON CLOSED SHOP QUESTION

Resolve to Call Referendum in About Thirty Days to Decide Whether or Not They Will Work with Non-Equity Players in Companies of Independent Managers

The issue of a closed shop for independent managers, under which any Equity actor would be prohibited from appearing on the same stage with a non-Equity actor, is to brought to a referendum vote of the A. E. A. More than 1,200 members of the association met last Friday in Aeolian Hall and so decided. Another and final meeting will be held in about thirty days, when the vote of the entire membership will be registered.

The resolution adopted at Friday's meeting by which the measure has been referred to a referendum vote, was brought before the body by the Council and was not that for which the meeting was called. Another resolution, which called for an immediate institution of the closed shop, was declared out of order, and the Council was petitioned to call the members together again for the purpose of bringing the resolution before the body in the proper way. A number of the petitioners are at sword points because of the action taken by the Council in over-ruling the original resolution. The resolution voted upon reads as follows:

"Resolved: A majority of the Council being in favor of the Equity Shop, to the extent hereinafter suggested, a referendum vote of the members of the Actors' Equity Association is hereby ordered on the question of the Equity Shop being declared with regard to all managers outside of the Producing Managers' Association, and on the time when said shop shall be in operation. The classes of actors to whom it shall be invoked is to be in the discretion of the Council. Said referendum vote is to be taken in such form as the Council may decide."

The original resolution read:

"Resolved, That the Council of the Actors' Equity Association is hereby instructed to inform all independent producing managers and all members of the Touring Managers' Association that from this date on, no member of the Actors' Equity Association will rehearse or play with a person or persons who are not members of the Actors' Equity Association."

The referendum was decided upon, John Emerson said, because it would have been impossible to get anything like a large percentage of Equity members to the meeting last Friday, and the issue is sufficiently important to demand the attention of the entire membership.

In the event of the entire membership declaring themselves in favor of a closed shop the necessary steps to enforce the measure will be left to the Council. In all probability the Touring Managers' Association will be the first to be affected. Stock managers and managers of tent and repertoire attractions will also come under the scope of the closed shop. The latter field is to be closely studied by Equity officials before the institution of a closed shop there.

Emerson stated that the issue upon which the membership is to vote is not a closed shop, nor even a union shop. It has been called an "Equity shop," and will affect only members of that organization, insofar as they will be prohibited from appearing with non-Equity actors. Fidelity or independent actors may continue to play, but will have to play in independent companies.

"Equity shop" means, according to Emerson, that Equity members will refuse to work in a company with non-Equity members who enjoy the same privileges as Equity members and who reap all the benefits of the Equity contract and yet do not contribute any effort of money to sustain the organization.

In Chicago, the Equity or closed shop went into force last March. It is a fixed and accepted rule there that, in any company organized in Chicago, Equity actors will not play with non-Equity actors.

The closed or Equity shop, the actors were told, will in no way affect the members of the Producing Managers' Association for the present. The A. E. A.-P. M. A. agreement still has four years to run. About fifteen per cent of the Equity membership, it was said, are employed in attractions under the jurisdiction of the P. M. A.

In the event of the measure being adopted, all members of the A. E. A. now under contract to independent managers will be obliged to continue to work until their contracts expire.

The Council will meet this week and take steps to acquaint the entire membership as to the purport of the measure. After that is done the vote will be called for.

DEMOCRATS WANT THEATRE AID

It was learned early this week that the Democratic National Committee, with headquarters in Grand Central Palace, is planning to organize a special theatrical committee to help it along in its campaign. This committee, which will be used to offset the campaign activities of the Harding-Coolidge Theatrical League, of which Al Jolson is the head, will also have a prominent theatrical star for its chairman. It is reported that both Ethel Barrymore and Fred Stone have been urged by democratic leaders to become leading members of the committee.

It is also reported that Gus Barnes, formerly associated with Sire Brothers in the theatrical business, is slated for the job of aiding the proposed committee.

At the offices of the Democratic National Committee it was stated by William T. Bowman, assistant to Senator Pat Harrison, chairman of the Speakers' Bureau, that the details connected with the establishment of the proposed theatrical committee had not yet been worked out; that the "preliminary stages" were just being mapped out and that a complete plan would probably be arranged by the end of this week.

MAUDE FULTON HAS NEW PLAY

SAN FRANCISCO, Sept. 4.—"Enter Mary Jones," is the title of a new Maude Fulton play which she will introduce at the Columbia Theatre on September 6.

THEDA BARA RE-OPENING

ATLANTIC CITY, Sept. 4.—Theda Bara will re-open in George Hobart and John Willard's play "The Blue Flame," at the Globe, next Monday, under the direction of A. H. Woods. This piece is booked for thirty-five weeks and is expected to play to a lot of money this season, as the entire country is anxious to see the former movie vamp, just returned from Europe.

FAY EVELYN TO MARRY

Fay Evelyn, one of the group of beauties who made up the "Florodora" Sextette, arrived in this country early this week on the *France* after a trip through England and France. She will, in a few weeks, become the bride of a titled Frenchman and will retire from the stage, going to France for the marriage, she said.

"BREVITIES" GOES TO PHILLY

PHILADELPHIA, Pa., Sept. 6.—"Broadway Brevities" opens at the Lyric Theatre here today for a three weeks' run, during which it will be revamped and made ready for its New York opening at either the Lyric or Astor Theatre.

THIRD TRIAL FOR PICKFORD SUIT

LOS ANGELES, Sept. 3.—The third trial of the suit of Cora C. Wilkenning against Mary Pickford for $100,000 commissions will come up Sept. 20.

"DOC" WILSON'S SHOW OPENS

READING, Pa., Sept. 4.—"Doctor" J. Victor Wilson, formerly publicity promulgator of the Strand Theatre, New York, became a producer of legitimate plays here tonight when he opened "The Thrust," a Russian romantic play, with Mme. Sauvorina, a Russian woman star, in the leading role. The performance marked the debut of the star in this country.

From here the company, small but well selected and including some very capable people, goes to Baltimore and Washington and thence to New York.

After the first act the play unfolded most satisfactorily and was full of thrills and dramatic action. With a little retouching in a few respects, the play ought to make a great place for itself in American theatres, and the star, with an unusual degree of versatility, should win favor with American audiences.

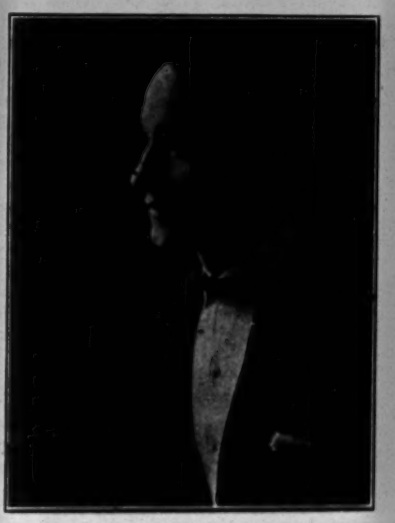
The story is that of an actress, Repina, who wins in succession the love of the brilliant masculine star who plays opposite her in leading roles; the affections of the impresario who presents the play, and a wealthy theatregoer, who witnesses her acting and is instantly captivated. Two much artistic fibre in the mental makeup of the principals in the play compels the actress to "throw down" her jealous lover, declaring that his love and jealousy combined would make her life a perpetual sorrow. The advances of the impresario she scorns, and calmly annuls his contract for the rest of her engagement to star in his play. Then she accepts the love of the third admirer, the wealthy lover who saves her from the financial bonds the producer of the play has woven around her through his contract.

In revenge, in a farewell performance of "Othello," the impresario plots to have the discarded actor-lover play the part of the Moor with fatally exact fidelity to the text, and to slay Desdemona, Madame Sauvorina assuming this role. The rich man, watching the performance thus enacted on a stage within a stage, takes a box in the theatre for the final scene and when the Moor and Desdemona engage in their deadly struggle he leaps over the footlights, enacting a climax that is truly thrilling.

Escamillo Fernandez, the Spanish actor, who played opposite Madame Souvorina, wooed the actress most ardently, and his presentation of the role was most admirable. Ethel von Wandron, as Ada, rival of Repina, was most effective. Douglass Garden, David Vandervoort, Jr., and Harrison James appeared in important parts, and John McMahon, Mark Harrison and Rosa Navery completed an excellent cast. The staging and Madame Sauvorina's costuming were especially noteworthy.

MOROSCO BUYS PLAY

Oliver Morosco has purchased a new farce by Hutcheson Boyd, entitled "A Lady for a Night." The piece will be produced in Los Angeles in the near future.



HARRY MURRAY

Singing and dancing Juvenile, playing the leading role in "Dream Stars," supplanting Charles King in this production and occupying the stage for a period of nearly thirty minutes. Mr. Murray's versatility is displayed in this offering as the role, a singing one, is greatly strengthened by his clever dancing. Henderson's, Coney Island, this week (Sept. 6).

ANDERSON T. HERD BANKRUPT

Anderson T. Herd, theatrical "angel," shipping man, broker and promoter, who was reputed to be worth more than $5,000,000 two years ago, was thrown into bankruptcy last week by several of his alleged creditors, who claim that he owes $250,000 and has but $25,000 with which to pay off his alleged indebtedness.

Six alleged creditors, whose collective claims amount to $6,798.50, petitioned the United States District Court to declare Herd a bankrupt. Acting upon the specific application of Thomas H. Cody, whose claim is for $5,000, Judge Manton has appointed Col. Thomas B. Felder receiver of Herd's property.

Cody, as assignee of an alleged unpaid check for $5,000, alleges in his petition for a receiver that the shipping man will dispose of stocks, bonds, autos and other securities which he still owns unless a receiver is appointed to conserve the assets. Recently Herd was in trouble growing out of a note transaction. Cody alleges that there are other legal actions pending against him.

About two years ago, Herd was considered the most successful theatrical "angel" that had backed a show in years. He backed the "The Better 'Ole," later selling his interest back to the Coburns at a profit said to have been upwards of $100,000. Then he backed "The Lady in Red" show, which was produced by John P. Slocum and lost about $60,000 of his "'Ole" winnings in that show alone. Still later, he is reported to have lost the balance of his "'Ole" earnings backing several other shows in which his financial interest was comparatively nominal.

Just about this time, he was also winning cups and money prizes in various animal shows where he exhibited the blooded stock that was bred at his farm in New Jersey. As a result he achieved a wide reputation as an animal fancier.

But he also dabbled in Wall Street stocks, with the result that he suffered what is reported to have been terrific losses. The petition to have him declared a bankrupt is the climax to a career that was very keenly watched by a large number of theatrical people.

"HITCHY KOO 1920" OPENS

BOSTON, Sept. 6.—Raymond Hitchcock and the 1920 edition of his "Hitchy Koo" opened here to-night. The book is by Glen MacDonough, the lyrics by Mr. MacDonough and Anne Caldwell, the music by Jerome Kern, and the piece was staged by Ned Wayburn, costumed by Mme. Razini, of Paris, and thoroughly saturated in Hitchy-isms by Hitchy himself. It quite comes up to the mark set by the former editions of this entertainment.

To-night Hitchcock refrained from bringing the audience into his cast, and, with the one exception of introducing J. J. Shubert to his neighbor, kept the footlights as a dividing line. However, he wandered on and off at intervals.

"Hitchy" shares honors in this show with two other stars, Julia Sanderson and G. P. Huntley. Miss Sanderson has worked her own mannerisms and charm into this revue as easily as she did in her musical comedies. Huntley is unquestionably one of the most entertaining comedians we have had in some years. Especially good was he in the gunshop scene, where his national tendencies were allowed to run riot.

Among other performers were Charles Withers, with his travesty on old-time melodrama; the Mosconi Brothers and their sister, Verna, in the spectacular dances that have made them vaudeville favorites; Nina Paine and Douglas Stevenson.

Quite the most spectacular scene was the "History of the Dance," in which each phase of the art was described, with striking settings and gorgeous costuming which, throughout, is spectacular, sensational and rich in coloring. One of the most amusing features of the evening was the "Moon of Love," sung by Grace Moors and a group of girls. The patter chorus was one of the most surprising and one of the funniest heard in some time.

The entire revue was made up of a series of effectively staged dances, songs and vaudeville sketches that rival headliners on any bill.

STAGE HANDS WALK OUT IN AID OF CHICAGO MUSICIANS

Leave Stages in Outlying Houses Where Strike Is in Progress and Thereby Force Some Vaudeville Acts to Be Canceled

CHICAGO, Sept. 5.—The stage hands in the outlying combination theatres walked out on strike last Thursday afternoon in support of the musicians who have been on strike in many of these houses for several months.

This action on the part of the stage hands has made it necessary for a number of vaudeville acts to lay off involuntarily. Acts using special drops and other heavy stage equipment are especially affected by the walkout, for it is impossible for them to set their acts alone. The only acts not affected are those that work in one.

The situation thus created has begun to cause the managers and owners of these houses grave concern. In some cases the vaudeville part of the program has been eliminated and an entire motion picture program has been inaugurated instead. But it is feared by the managers that if this sort of retaliatory policy becomes general, the motion picture operators, too, will walk out in a sympathetic strike. And if this happens there will be nothing left for the managers to do except close their houses entirely.

Union officials declare that the men are well off financially and that they can continue to remain out on strike for many months to come.

GOETZL MUSIC IS GOOD

WILKESBARRE, Pa., Sept. 4.—Dr. Anselm Goetzl, of New York, is the producer of a new show that opened here last night under the title of "The Rose Girl." In addition to producing it, Dr. Goetzl composed the score and William Cary Duncan furnished the book.

Dr. Goetzl has brought to "The Rose Girl" a very marked freshness of theme and movement in tuneful songs that are catchy and of the whistling variety. "Some Day," with its varied accompaniment, was received with much enthusiasm, while "The Rose Girl" number had to be repeated many times. There was a quartet, "The love that's new," that was a marvel of sweetness, while "That's Me" kept the house swaying to its melody.

The book furnishes a suitable background for the musical theme and has enough plot to carry the interest of the audience.

Roy Atwell with his peculiar style of fun making caught the audience at once and went through the show like a whirlwind. Josie Intropidi was an able assistant with her grotesque comedy, while Harold Crane was heard to advantage in the songs which he handled. Flora Zabelle was a dashing, picturesque figure, full of animation and good spirits, and repeated the hit she has always scored when appearing here. To offset these four well known old timers there was Mabel Withee, with a fine soprano voice that rang true and clear; Dorothy Mackaye, Ray Raymond, the possessor of a good tenor voice, but who was handicapped in not being able to show it at its true worth in the songs allotted him.

There was a quartet of dancing girls that fitted in the background of the songs, and they were so pretty, full of grace and showed varied steps that they were one of the hits of the evening. They consisted of Misses Donald, Marsh, Lyons and Wynn, and though appearing many times, they were always welcomed.

Ben Linn and Louis Simon, two excellent comedians, have not been furnished enough material.

The chorus was made up of exceptionally pretty girls and the costuming was rich and gorgeous in color.

An orchestra of sixteen men under the direction of Max Steiner is carried. Dr. Goetzl was introduced by Mayor Daniel L. Hart.

Rose Rolando did two oriental dances that told their stories in the graceful postures she assumed while May Kitchen did some pretty ballet steps.

The delight of "The Rose Girl" is its fresh, charming and youthful spirit and the real beauty of the music.

"SON-DAUGHTER" REOPENS

David Belasco's production of "The Son-Daughter," with Leonore Ulrich in the leading part, reopened it's season at the Bronx Opera House on Monday of this week, with Earl Craddock in the role of the father.

WANTS ALIMONY FROM ALI

Slayman Ali, head of the troupe of Arabian acrobats that bear his name, had a judgment of $1,060 awarded against him last week in the Supreme Court. His former wife, Marie Gillan Ali, who obtained a divorce from him last year, is the person in whose favor it was rendered.

According to the papers in the case, Ali has failed to pay his former wife almost a year's alimony. The decree of divorce provided, among other things that Ali pay his wife $25 per week, which amount would also go to support their fifteen-months-old boy, Jerome, given into the custody of his mother. Mrs. Ali alleges that her husband should have paid her a total of $1,396, but that he only paid her $334, leaving a balance of $1,060.

At the time the divorce proceedings were brought, Ali was appearing at the Hippodrome as head of a troupe of twenty-four acrobats. His wife alleged that he had an income amounting to upwards of $750 a week. Mrs. Ali named Madeleine Berlo as co-respondent in the suit, alleging that her husband had been living with Miss Berlo as man and wife in an apartment in West Forty-fifth Street. She also mentioned other addresses at which she claimed her husband had been unfaithful to her.

Ali interposed an answer to his wife's complaint, denying her allegations, which he subsequently withdrew with the court's permission. As a result, Mrs. Ali was granted a divorce by default.

BALABAN HELD UP

CHICAGO, Ill., Sept. 5.—John Balaban, of Balaban & Katz, proprietors of Chicago's most notable picture theatres, was a victim of holdup men early this week, being relieved of $150 in cash, a watch and other jewelry. The bandits approached the moving picture theatre owner in a Ford and, at the point of pistols, demanded that he throw his hands up. Balaban complied with the request and permitted the bandits to go through his clothing. He then reported the matter to the police.

McNALLY BROTHERS WANTED

A search has been started for the McNally Brothers, acrobats, by their sister, Mrs. H. Dunn, 496 East One hundred and eighty-ninth Street, New York. The team, it is believed, is on a world tour. It has been twenty-eight years, according to Mrs. Dunn, since she has seen her brothers.

"JIM, JAM, JEMS," DUE ON 20TH

"Jim Jam Jems," the musical comedy under the direction of John Cort, will come to the Cort Theatre on September 20.

MOROSCO TAKES NICHOLS PLAY

Oliver Morosco has accepted for production a new play by Ann Nichols, as yet un-named, and will start rehearsals on it within two weeks.

MORRISON'S "DEARIE" OPENS

DETROIT, Sept. 6.—"Dearie" a musical play made from the old-time Lillian Russell play "Wildfire," opened here last night under the management of Lee Morrison, of New York, and looks as though it should be able to stay on Broadway, after some fixing, quite as long as did Sam Harris' "Honey Girl."

"Dearie" is dressed in good taste and there is a wholesomeness to the feminine members of the chorus that sets them out from most of the seasoned troupers of musical comedy.

The first act dragged in a manner that promised little. However, with that out of the way, and the necessary explanations made as to what was to follow for the benefit of those who were unfamiliar with the story through a previous hearing, there was a very perceptible quickening of tempo that continued to the end. Just about the time Primrose Semon, as a colored maid, started to kick her heels in the air the audience began to take notice, and between her efforts, those of Will Archie, in his original role of the slangy stable boy; Willie Solar as Chappy Raster, the beau brummel jockey, and the Plantation Four, dusky singers of worth. "Dearie" lived up to its reputation as comedy.

Others engaged in the unfolding of the story that has to do with racing were John E. Young as a trainer, Letty Yorke as the owner of the Barrington stables and foiler of the villainous bookmaker, played by Edwin Walter; Joseph McCallion, as a racetrack novice; Harold Christie, as his reformer father; Cosmo Bellew as an Englishman whose sense of fair play was as pronounced as his hopelessness with racing lingo; John Merkyl as the bookmaker's nemesis: Georgiana Hewitt as Betty Barrington, with a penchant for betting on the side, and Susanne Chase as her friend.

Perhaps the best of the songs was "Dearies," which trailed its way agreeably through the three acts, and "My New Kentucky Home" a haunting melody.

SCOTTI OPERA OPENS 12TH

The Antonio Scotti Grand Opera Company will open in South Bend, Indiana, September 12, following which a coast-to-coast trip will be made.

The Pacific coast itinerary will be Spokane, Sept. 22; Vancouver, Sept. 23, 24 and 25; Seattle, Sept. 27, 28 and 29; Portland, Sept. 30, Oct. 1 and 2; San Francisco, October 4 to 10; Los Angeles, Oct. 11 to 16.

The San Francisco scale of prices is to be: Season Tickets, from $25 to $7.50; single performance, from $5.00 to $1.50; war tax extra in all instances.

The company is mostly American and includes such favorites as Florence Easton, Ruth Muller, Jeanne Gordon, Marie Sundelius, Orville Harrold, Morgan, Kingston, Mario Laurenti, Paola Ananian, Louis d'Angelo, Millo Picco, Giovanni Martino and Leon Rothier. Gennaro Papi is the principal conductor.

The tour is to be under the direction of Bradford Mills with Merle Armitage as associate. The Los Angeles manager is L. E. Behmyer, the San Francisco manager, Frank Healey. Antonio Scotti is the general director of the entire force under the management of the Elwyn Concert Bureau.

DOWNING BACK WITH AISTON

Robert Downing, who, last season, broke with Arthur C. Aiston, to star under his own management, has rejoined his former manager and will again tour under Aiston's direction. He will appear in "Ten Nights in a Bar Room," and another morality play, staying two weeks in each town, and playing one play each week. His season will open this month in Baltimore.

DO LOTS OF DOUBLING

Four acts out of eight that went on at the Hamilton on Monday afternoon were doubling with other theatres. Harry Holman doubled the Hamilton and Colonial, Guiran and Marguerite, the Hamilton and Royal, and Mae and Rose Wilton, the Hamilton and Alhambra. Leo Zarrilo and Company, substituting for the Naess's, doubled the Hamilton and Alhambra.

PAY INCREASED FARES

The high cost of moving theatrical companies from one city to another, due to the recent railroad rate increase, was indicated last Saturday when Comstock and Gest sent their "Aphrodite" show to Chicago, where it is scheduled to open September 11, at the Auditorium. The cost of bringing the show into Chicago, according to an announcement made by Comstock and Gest, is $8,800, and, despite the fact that the "Aphrodite" show carries 300 people and requires two special trains of eleven cars, no such amount has ever been spent for transporting a theatrical company from this city to Chicago.

Before the increased rates went into effect last month it would have cost Comstock and Gest approximately $5,500 to send their show to the Windy City.

The "Aphrodite" show left over the Lehigh Valley Railroad, generally considered the cheapest road for theatrical companies to travel over. The cost per person, figured from the number for whom Comstock and Gest paid $8,800, including the cost of transporting the show's scenery, figures at about $29 each.

ALAN DALE PIECE OPENS

WILKESBARRE, Pa., Sept. 2.—Alan Dale, the critic, tried out a new play here this week, with May Robson in the stellar role and Augustus Piton as the producer. The title is "Nobody's Fool."

Mr. Dale has given to Miss Robson the character of a mother who finds her boy mixed up in a love affair with an undesirable woman. In her efforts to show the boy his error she devises many schemes, which seem to those around her as the doings of a "queer" person, but she proves herself "Nobody's Fool" in accomplishing her object at the end.

The play is still in the transition stage, but Dale has filled it with witty and snappy lines and it will eventually round out into a good production for Miss Robson. It is a piece that will have to be played fast at all times, something that was not done here, to bring out its best qualities. When it is in shape, New York should get a chance to look it over, as there is more than a small chance that the big town would take it to its heart.

"SPEC" FINED AMOUNT OF TAX

SAN FRANCISCO, Sept. 4.—Richard Quarg, arrested in the recent campaign against theatre ticket scalpers and found guilty last Tuesday of omitting to pay the tax required for the privilege of selling theatre tickets, has been sentenced to pay a fine of $300 or serve thirty days in the county jail here.

In passing sentence, Judge McAtee said that he felt the imposed fine should equal the sum of the monthly tax required by the city ordinance regulating independent ticket agencies.

WILL CURRIE WITH COHAN

William Currie has been appointed representative of George M. Cohan for "Genius and the Crowd," at the Cohan Theatre. He was formerly a partner of George Broadhurst and was long associated with the late Joseph Brooke in production enterprises. For the last two years he has been general representative for the Shuberts in Chicago.

BARRYMORE LEASES HOUSE

John Barrymore and his bride, who was Mrs. Leonard M. Thomas, are to make their home at 67 East Ninety-first street, which house Barrymore leased last week for three years. Since their marriage on August 5 the couple have passed most of their time at White Sulphur Springs, W. Va.

"BIRD OF PARADISE" STARTS

AKRON, Ohio, Sept. 6.—"The Bird of Paradise" will open its tenth season here tonight and will make a coast-to-coast tour.

Florence Rockwell is playing the part of Luana, with which she has been associated for several seasons past.

HOWARD TO MANAGE THEATRE

MONTREAL, Aug. 28.—Fred Howard has been appointed manager of His Majesty's Theatre, here.

FIVE OPERA COMPANIES TO SING IN NEW YORK THIS YEAR

Returned Soldiers and Sailors All Demand It and Will Be Staunch Patrons of This Form of Entertainment with Which They Became Familiar in War

With five opera companies preparing to get under way in New York City this season, the year looks to be a banner one in that branch of amusement. The unusual interest that makes these projects possible is said to be an outgrowth of the war, soldiers and sailors now being among the most frequent patrons of opera and preferring it to other forms of music.

The coming season will be ushered in by the San Carlo Company, under the direction of Fortune Gallo, which is making arrangements for the most adequate and comprehensive series of grand operas ever presented at popular prices in this city. This company will inaugurate its season at the Manhattan Opera House on September 20th, with a repertoire which will range through Italian, French and English.

The same week will witness the opennig of the National Commonwealth English Opera Company, which will introduce grand and light opera at the Lexington Theatre, at popular prices. This will be in the form of a tribute to Oscar Hammerstein who, when he originally built the house, had for his chief idea that of bringing opera, at popular prices, to the masses.

The Metropolitan Company, under the direction of Gulio Gatti-Casazza, will inaugurate its season of twenty-three weeks at the Metropolitan on November 15. Subscriptions have been coming in since last Spring and the season promises to be one of the biggest in history. The regular subscription performances will be on Monday, Wednesday, Thursday and Friday evenings.

Early in the new year the Chicago Opera Company will begin its New York season at the Manhattan Opera House, where lovers of grand opera will have another opportunity of hearing Galli-Curci and the other artists of the Chicago company.

As if this were not enough to appease the operatic tastes of the keenest lovers of music, comes the announcement of a New York season of Wagner operas in English at the Manhattan Opera House following the Chicago company. Charles L. Wagner, manager of John McCormack, Loudon Charlton, R. E. Johnston and Milton Aborn, are the men behind this movement. Although arrangements for the project have not been completed, it its understood that the company will first appear in Philadelphia and Boston and then open in New York some time in March.

"Of course it must be understood," said Wagner, "that the thing is as yet only tentative, but we are in high hopes of going through with it. Arrangements will be completed at a meeting of the managers to be held this month. The prices will be popular and will range from one to three dollars a seat."

Since 1917 no operas by Wagner have been heard in New York except the translated "Parsifal" given at the Metropolitan, and the tabloid version of "Lohengrin" and "Tannhauser" in the Capitol. The attempt to present German operas at the Lexington Theatre last Fall met with such resistance and created such adverse comment that the company closed after two or three performances. According to Sargent Aborn the time is not yet ripe to produce opera in German in this country, but he sees no reason why German opera in English should not be presented.

Among the features of the grand opera at popular prices will be the appearance of many guest artists. The San Carlo Company, for example, plans to include extensive reinforcements to all departments. The artists who have become favorites with audiences in all the leading cities in the annual tours of this organization will be brought to the Manhattan, and, in addition, the company is making arrangements for the appearance of notables from Europe and America whose contracts with other organizations do not preclude their engagement in the San Carlo-New York season. The same policy will be followed by the other companies.

According to Milton Aborn many of the men in service had a chance to hear opera that they would not have had otherwise.

Another reason attributed for the increased interest in the higher grade of singing is the fact that the phonograph has tended to bring it closer to the masses. Fortune Gallo holds this view and believes that the hearing of an operatic air on the talking machine gives rise to the desire to hear the original.

The added interest in opera is not confined to any one section of the country. Aborn, who is also perfecting a new idea in community opera, has received letters from all parts of the country which offer proof of this fact. According to his community opera plan, Aborn hopes to introduce opera to sections where it has never been heard. His idea is that the smaller communities which appreciate good singing, should assemble a chorus of good voices and select an opera which they would like to have presented. He will then send them the score of that particular opera and when the chorus has learned its part, will send to the community a complete cast for the leading parts and will personally supervise the local production.

As yet, most of the opera companies which will appear here this season have not decided definitely on their repertoire. According to present arrangements, however, the San Carlo Company will open on September 20 with "Carmen," in which Alice Gentle will sing the name role. "Rigoletto," with Lydia Lipkowska as Gilda, will be presented the following night. Anna Fitziu will appear as Tosca in the piece of that name on Wednesday night. Marie Rappold, in "Aida," will appear on Thursday night; Anna Fitziu in "Lohengrin" on Friday night, and Marie Rappold in "Il Trovatore" on Saturday night. For the Saturday matinee of the opening week, Nobulko Hara, the Japanese soprano, will make her American debut as Cho-Cho-San in "Madame Butterfly."

The conductors will be Fulgensio and Gaetano Merola, while among the guest singers will be Charles Milhau, Frank Pollack, Myrna Sharlow, Bettina Freeman, Sofia Charlebois and Queena Mario.

WORKING WITH NEWSPAPER

WASHINGTON, D. C., Sept. 5.—The Garrick Theatre is working, in conjunction with the Washington *Herald*, on a scheme to reward the fifty most careful motorists of this city. Capt. Albert J. Headley, chief to the District traffic squad, selected fifty automobile owners whose cars, during the past week, were seen to be carefully driven through Washington streets. They will be the guests, this week, of the Garrick Theatre management, when "East Lynne" is presented by the Garrick Players in their farewell play of the Summer stock season.

FRED STONE OPENING

PHILADELPHIA, Sept. 6.—Fred Stone will open at the Forrest Theatre with his new show, "Tip-Top," on September 13, under the management of Charles Dillingham.

The musical comedy is by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll, and the opening marks its initial presentation on any stage.

NEW MACK PLAY READY

Willard Mack's new play "The Girl in the Dance Hall" is to open at Asbury Park on Monday night. In the cast are Belle Bennet, Lowell Sherman, Frank Monroe and Robert McQuade.

"PITTER PATTER" FUNNY

BOSTON, Mass., Sept. 6.—Another popular playhouse was added to the list of Boston theatres this evening when the Globe Theatre opened the Fall season with "Pitter Patter," a musical adaptation of the farce "Caught in the Rain." "Pitter Patter" is being produced by William B. Friedlander, who is responsible for the musical numbers. The book is from the fertile pen of William M. Hough.

The story concerns the merry mixing up of names and individuals and the daily news of a missing husband who is reported from every part of the known world, while his wife wears mourning and gay dresses alternately at each telegram thinking he has died, only to receive the news that he is still alive. The plot is enlivened by the appearance of "Dick Crawford," a clerk in a candy shop, who is afraid of the ladies and only serves the man patrons, which affords a chance for a clever bit of comedy through the three acts. Added to this is the scheming of a crooked stock promoter and the intermingling of several pretty little love stories, during one of which the spectator is treated to a real rain storm and a scene in the elevator in the shaft of a copper mine.

William Kent is the "Dick Crawford" mentioned above, his bashfulness when meeting the fair sex being extremely funny, and his dilemma when "caught in the rain" with a female was a treat. Particularly may this be said in all his scenes with Muriel Mason, a part well taken by Jane Richardson. Together, these two carried the burden of the lines and shared the honors. Miss Richardson possesses a pleasing singing voice and was heard to great advantage in her several numbers, among the most noticeable being "Pitter Patter," "Somebody's Waiting for Me," and "I Saved a Waltz for You."

John Price Jones as "Bob Livingston," with a mania for proposing, kept the audience in good nature by the manner in which he attempted to gain the affections and the heart of "Violet Mason," taken by Mildred Keales, whose memory for mixing names was remarkable and who, by the way, is a dainty little dancer.

Helen Bolton, well known in this city, was the "widow," Mrs. George Meriden, and her show of "affection" at the news of her "late" or "alive" husband, caused much laughter. Aiding her in her several numbers was Jack Squires as "Bryce Forrester," who also makes violent love to her despite the fact that she is uncertain about her husband until that last act, when she consents to marry him. Hence the gorgeous wedding raiment and the setting.

The musical numbers are very catchy and tuneful and several are novel, particularly the "Wedding Blues," with its syncopated melody and double version, which was demanded several times, as was a novelty, "Bagdad on the Subway," a very swaying Oriental tune.

SUE HILL FOR SALARIES

George and Nona Betts have sued Gus Hill for the respective amounts of $151.63 and $111.63 for alleged breach of contract. They contend they were discharged without notice from his "Bringing Up Father" show and ask two weeks' salary each, in accordance with the terms of their contract.

According to their complaint, they served two weeks' notice upon Hill that they intended leaving the show. Later, they claim, by mutual agreement they retracted the notice and continued on with the show. Several days later, they say, they were discharged without notice and two players engaged for their roles.

OTTAWA TROUBLE DISSOLVING

OTTAWA, Aug. 2.—Trouble between musicians and local theatre managers will probably be cleared up this week in view of the fact that negotiations between the two factions have been re-opened and the question of going on strike has been held in abeyance until the end of this week. The truce will be maintained until Saturday and, meanwhile, both musicians and managers seem optimistic over the possibility of a final settlement which will be mutually satisfactory.

TROUBLE OVER "HITCHY" SKETCH

TRENTON, N. J., Sept. 2.—Marty Sampter, one of the owners of the "Hitchy-Koo" road show, Hector Downe, business manager, and Stan Stanley, one of the principal performers, were arrested here this week and arraigned in the United States District Court before Commissioner Richard S. Wilson, on warrants issued on complaint of W. C. Fields, the Ziegfeld "Follies" principal, who claimed they had pirated and were using "The Family Ford," a copyrighted sketch which Fields is now presenting in the current "Follies."

After an explanation in which they disclaimed knowledge of the source of the "Ford" sketch used in the "Hitchy-Koo" show, the complaint against Downe and Stanley was withdrawn and they were discharged by the commissioner. But Sampter, who also pleaded that the sketch had been staged and included in his show without any knowledge on his part of its source, was held for the Federal Grand Judy in $100 bail, which he furnished, the specific charge against him being that of infringement of the United States Copyright Act. The act provides that, upon conviction, a person is liable to a fine of not less than $100, nor more than $1,000, and one year's imprisonment, or both.

The arrest of Sampter followed an investigation conducted by Fields, as well as one made by special investigators hired by a New York attorney representing him. The investigators swore in affidavits that they had witnessed performances of the "Hitchy-Koo" show in Paterson and in this city, and that "The Family Ford" sketch, including the title, was exactly the same as the one written and used by Fields in the Ziegfeld "Follies."

Both Sampter and Raymond Hitchcock are designated in the billing as the producers of the "Hitchy-Koo" show now here, which Hitchcock used as his starring vehicle last year. Hitchcock, it is said, has a fifty per cent interest in the show, Sampter controlling the other fifty per cent.

Ivan Maginn, associated with Paul N. Turner, the Equity attorney in this city, conducted the proceedings that led to the arrest in Trenton. At the Turner offices in the Fitzgerald Building it was stated that, following his arrest, Sampter had eliminated "The Family Ford" sketch from the show.

It is also known that papers in a suit for infringement of copyright were drawn by Turner, the plaintiff in the action being W. C. Fields and the defendants Sampter and Hitchcock. This action was to have been filed in the United States District Court here, but the day after his arrest in Trenton, Sampter came to New York and settled the proposed suit with Field's attorney.

Under the terms of the settlement, Sampter agrees to pay Fields the sum of $500, in lieu of royalty for having used the "Ford" sketch and also agrees to eliminate the sketch from the "Hitchy-Koo" show. The money is to be paid in two installments, $250 October 1, and the balance on November 1.

A few days before Sampter was arrested Flo Ziegfeld threatened the same sort of action against him, it being claimed by Ziegfeld that Sampter, besides using the "Ford" sketch in the "Hitchy-Koo" show, was using without permission two copyrighted numbers from last year's "Follies," the "Osteopath" sketch which Eddie Cantor used and the "Melody" number. Ziegfeld stated that he had placed the matter in the hands of his attorney, Walter Hirsch, of Hirsch, Sherman and Limburg.

SUES COUTTS AND TENNIS

Bud Murray, through his attorney, Ivan McGinn, has brought suit against Coutts and Tennis for alleged unpaid salary to the amount of $375. He claims he was engaged for the "Kiss Burglar" show under a run of the play contract and that, after the show had closed it re-opened again, playing from April 5 to May 9. Although he did not appear in the second run of the play he contends that his contract calls for salary during that time.

VAUDEVILLE

SUE OVER NEW VAUDEVILLE PROMOTION

JOHN F. LAMP A DEFENDANT

John F. Lamp, who, for a number of years, was affiliated with the F. F. Proctor theatrical enterprises and who severed his affiliation several months ago to become vice-president of the National Playhouse Corporation, was named as one of the defendants last week in a suit brought in the Supreme Court by a group of stockholders of the corporation, who claim the stock they bought is practically worthless. The National Playhouse Corporation is the organization which recently talked of starting vaudeville theatres throughout New England and of being affiliated with Alexander Pantages.

Frank M. Boothe is the plaintiff in the action and represents five other stockholders. Among the defendants are, besides Lamp, Arnold M. Johnson, president of the National Playhouse Corporation, who is in turn, personally suing the corporation for $153,000 on an alleged breach of contract and who, last week, through the Supreme Court of Westchester County, where his suit is pending, attached all the corporation's property. Johnson was formerly connected with the Famous Players-Lasky Corporation. Gerard Roberts, treasurer; William S. Scott and Mortimer J. Butler, directors, and Harvey H. and Richard S. Hevenor, of Hevenor and Co., promoters, of 56 Pine Street, are other defendants.

The plaintiffs allege that they were induced to pay $1,650 for stock, giving $10 a share for the preferred and receiving, in addition, one share of common stock for every share they bought. At the time they bought the stock, it is charged in the complaint, the defendants knew the property was worth less than the capital stock. The plaintiffs further allege that none of the parties to the enterprise had any financial interest. The complaint also recites that, although Johnson, the president, put no money into the corporation, he had a contract with it calling for a salary of $600 per week for the services he rendered.

The National Playhouse Corporation was organized last May under the laws of the State of Delaware. Its capitalization consisted of 200,000 shares of 8 per cent cumulative preferred stock, par value $10 and 400,000 shares of common stock of no par value.

Following the organization of the corporation a stock-selling campaign was inaugurated. Executive omces were established at 469 Fifth Avenue and a branch in the offices of Hevenor and Company, where it was carefully explained to a CLIPPER reporter at the time, by Edgar Bridger, one of the salesmen, that Hevenor and Company had nothing to do with the corporation or the sale of its stock, except in so far as the stock-selling campaign was being conducted from their offices.

A prospectus was issued in which the plans of the corporation were outlined. Prospective stock buyers were told that the corporation intended to build and acquire a string of vaudeville and motion picture theatres throughout New England and in various other localities throughout the country. It was stated that, already, a site had been acquired in New Rochelle, where the first theatre was to be built and was to be called the Huguénot. A large facsimile of an architect's drawing showing how the proposed house looked hung on the wall of the Hevenor office.

It was also stated at the time that Alexander Pantages had entered into an agreement with the National Playhouse Corporation to book the vaudeville that the corporation would require. In the prospectus isued by the company the agreement with Pantages was mentioned as follows:

"The only direct commitment entered, is in the nature of an agreement with Alexander Pantages, who maintains the largest vaudeville circuit in the world, operating approximately fifty theatres, the majority them located west of the Mississippi River.

"Mr. Pantages maintains in New York City, and at other points, one of the largest theatrical booking organizations in the country, and is practically the only man in the industry who has refrained from contracting alliances with other theatrical syndicates."

It is now alleged by the plaintiffs in the suit against Lamp and the others, that the corporation had none of the agreements claimed to have been entered into when the stock was being sold.

VICTORIA CHANGING ROUTINE

With the presentation of "Humoresque" at Loew's Victoria the last half of this week, will come a radical change in that house's show routine, to last during the run of the picture. The acts on the bill, instead of playing three performances a day, will play four and will receive extra compensation for the extra performances. And the feature picture will be run five times a day.

To make this routine change possible, the house will open at twelve noon daily, an hour and a half earlier than ordinarily, and the final showing of the picture will begin, nightly, at ten. In addition, manager Joe Vogel has designed a special altar setting, with light streaming in from a side window, to be used in conjunction with the showing of the picture.

HURST BOOKED FOR LONG TOUR

Frank Hurst, who scored one of the hits of the Palace bill last week is now in Pittsburgh where, with his new act, he is duplicating his New York success. His act is a good one, his songs are well selected, he renders them with intelligence and this, combined with his refined appearance, makes his offering a particularly good one. He is booked for a long tour in the Keith houses.

CLAIM MACK AND DEAN OPENING

Harry Antrim has complained to the N. V. A. that Mack and Dean are infringing on the opening of his act by making the announcement that the manager has retired, and that they have taken over the lease of the theatre and will give any sort of entertainment desired. Antrim asks that the team be asked to eliminate the complained of talk in the future.

MIDGIE MILLER BOOKED

Midgie Miller will resume her vaudeville engagements with Roscoe Ails at the Majestic, Chicago, Sept. 26. They play seven weeks in Chicago and then go to the Coast over the Orpheum circuit.

Miss Miller was offered the number one Irene company Monday, but could not accept on account of her bookings.

JERRY HART WANTS SALARY

Jerry Hart has entered a protest with the N. V. A. against Taylor Granville, claiming that Granville let him out of an act without the customary notice and asks that Granville be compelled to give him two weeks' salary.

JA DA TRIO ROUTED

CHICAGO, Ill., Sept. 5.—The Ja Da Trio has been given a long routing over the Western Vaudeville Managers' Association time, opening at the Majestic Theatre in Springfield, Ill.

LOEW PAYING RAIL FARES TO SOME ACTS

ADDED TO REGULAR SALARY

The Marcus Loew office started payment to certain acts singled out by it, last week, of additional sums to their salary, the added money to go toward defraying increased expenses incurred by these acts in making jumps, due to the higher rate of rail road fares that recently went into effect.

Where such payments are to be made, new contracts calling for the new salaries are to be given.

When approached last week for information regarding the raises, Jake Lubin, general booking manager for the Loew circuit, stated that the raise was not generally being given voluntarily by the office to such acts as it was thought needed it.

RE-WRITE "BLEATY, BLEATY"

"Bleaty Bleaty," which was booked to play the Alhambra this week, was pulled out of the bill and Morris and Campbell and Irving and Jack Kauffman booked to fill its place.

"Bleaty Bleaty" is being again re-written, this time by Herman Timberg. After a week of rehearsals, it opens next Monday under the direction of Harry Weber.

"TARZAN" ON ORPHEUM TIME

"Tarzan," who recently left the Winter Garden, opens a forty week tour of the Orpheum time on Sept. 20, after which he goes to The Coliseum, London, for four weeks, with a route of the English houses to follow if the act proves satisfactory. Charles Bornhaupt is handling the act.

ALL ORPHEUMS PHOTOGRAPHED

Photographs of all the houses on the entire Orpheum Circuit, both Senior and Junior, now adorn the walls of the room which will serve as a meeting place for the directors of the Orpheum circuit on the tenth floor of the Palace Theatre Building.

HERBERT PRODUCING ACT

Hugh Herbert is presenting the John McNally act "The Striker" under the name of "Any Home." It is being staged by Herman Strauss, with a cast of four. Those engaged as Miss Billie Willard, Marie St. George, Billy Green and Fred J. Powers.

NATURE EXPERT TO DO ACT

Ernest Thompson Seton is to go into vaudeville and will open in Port Chester in a week or so. Later, he will, no doubt, be seen in New York. The act will consist of a talk on the wonders of nature.

"VENUS ON WHEELS" BACK

Jessie Keller, the "Venus on Wheels," who has been off the stage for about five years, has returned and is offering a cycling specialty. She opened last week at Loew's American.

CLAIM DRUM BUSINESS

Bert and Betty Wheeler have asked the N. V. A. to notify Mullen and Correlli to discontinue the drum business, which, the Wheelers claim, is original with them. The matter will be investigated.

FOX GETS "BUZZIN' AROUN' "

Will Morrisey's "Buzzin' Aroun'," a revue, opened on Monday at the Audubon for a tour of the Fox time, under the direction of the Feinberg office.

UNITY BOOKING SCHOENSADTS

CHICAGO, Ill., Sept. 5.—The Schoensadt Brothers' houses have reverted to the Unity Vaudeville Agency and hereafter will be handled personally by Richard Hoffman, booking manager of that circuit. The houses include the Boulevard and Archer Theatre, two southside vaudeville and picture houses.

The Unity has also secured the bookings of the Princess Theatre, Huntington, Ind.; Electric, St. Joe, Mo.; Electric, Kansas City, Kan.; Electric, Springfield, Mo.; Electric, Joplin, Mo.; Tackett, Coffeyville, Kan.; Royal, Tulsa, Okla., and the Best Theatre, Parsons, Kan.

The Unity will also book the Sedalia Theatre, Sedalia, Mo., and the Grand Theatre, Moberly, Mo. This gives the Unity a circuit which comprises nearly twenty weeks of booking.

BEE PALMER RETURNS

Bee Palmer, premiere exponent of the shimmy, who some eight months ago suffered a nervous breakdown while playing one of the New York vaudeville theatres, has recovered and has returned to New York.

She has been suffering from an acute attack of neuritis in the arm and shoulder, the direct result of dental trouble.

THIEVES ARE BUSY

The Astor Theatre Building has been fortified against sneak thieves by heavy wire screens being placed over the windows in the halls and chained to the wall from the inside. This measure was taken after thieves began operating through the building. Tom Rooney reported the loss of a typewriter and several other agents have complained of petty thefts.

NEW COMBINATIONS FORMED

Several new combinations involving established acts took place last week among them being Al Raymo, formerly of Raymo and Hoyt, and Harry Rogers, formerly of Anthony and Rogers, in a new act called Raymo and Rogers. Jack Halligan, formerly of Halligan and O'Rourke, has split with his partner and is doing a new act with Jean Tyne.

JENNY FRAMING NEW ACT

CHICAGO, Sept. 1.—Joe Jenny, formerly manager of the Empire Comedy Four, which he recently dissolved, will be seen next season in a new novelty singing and talking act with Marion T. Bohannon. The trade name of the act will be "Joe Jenny and Bodie Bohannon," while the title of the act will be "Trailing a Smuggler."

CALGARY PUTS IN MATINEE

Starting last Monday, all acts playing the Grand, at Calgary, Canada, will open at the Monday matinee, instead of Monday evening, as has previously been the case. Six performances will be given the first half of the week. Railroad connections having been recently adjusted have made this Monday matinee possible.

WANTS LOVE "BUSINESS"

Charles B. Middleton, of Middleton and Spellmeyer, has filed a protest with the N. V. A. that Foster, Ball and Company are using the comedy love business, nail driving business and business of the love scene that he has been doing for sixteen years.

CANCEL PANTAGES TIME

Wells, Virginia and West, canceled forty weeks of the Pantages time to continue playing for Loew. The act is booked for fifty weeks solid.

FOX MANAGER SWITCHED

Billy Walden, formerly manager of Fox's Bay Ridge Theatre, is now manager of Fox's Crotona.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 10 and 11)

COLONIAL

Leo Zarello and Company, the "company" a diminutive chap who contrasts remarkably with Zarrello, offered an acrobatic novelty that served to start the performance on its way. The turn consists mostly of the handling of the little fellow by the big one. They liked it and applauded with enthusiasm.

Number two spot fell to Eddie and Birdie Conrad, who were handicapped by the act that followed, they being unable to do their sure-fire last number, which required a full stage, as did Henry Santrey, the act following. The Conrads offered the rest of the routine of song and dance employed by them with telling effect, however, and scored accordingly.

Henry Santrey and his band, number three, did not at all seem to mind the position allotted him and sold it as well as he has always done. One or two of the older numbers have been changed, as has the first violinist. Santrey was a riot of laughter and applause, receiving an ovation when the card announced his name. They cut the act short, declining a second encore, to make room for the next turn.

Toney and Norman, who occupied the fourth spot, offering their "You Know What I Mean" skit, scored a huge hit, for not only is their material clever and laugh provoking, but they are favorites here, every move being a sure laugh. Their routine of artistic nonsense was appreciated to the extreme, an extra encore being declined from evident lack of material. Their knockneed dance was the cause of much merriment in the gallery.

The Ford Sisters, Mabel and Dora, offered their dancing appetizer, "Frolics of 1920." These two girls have, if not the outstanding sister act in vaudeville, at least the most artistic. There is not a sister dancing team that can compete with them in their particular line. They worked hard and scored heavily, offering a routine of plain and clog dancing that went over with a resounding smash. Their orchestra, as it is styled, attired in Colonial costumes of black silk sheen, with white wigs and ruffles, rendered the accompaniments and several solos excellently. Their success was marked and truly deserved.

Following intermission and "The Topical Rib Ticklers of Yesteryear, rehabiliated," came a sketch that needs little introduction and sings its own praises.

Harry Holman and Company offered his character study de luxe, "Hard Boiled Hampton," a comedy-drammette dealing with a hard boiled old lawyer who is tamed by his daughter-in-law after she has attempted to win him by the use of his own browbeating methods. Holman works in his usual easy manner and his assistants did clever work in support.

John Patricola may not be the best nut comedian in the business, but he is without a doubt the hardest working of any. He was pouring perspiration long before he had got half way through his act. He works with a vim and a will that is a treat and puts every point over with pep. He is assisted by Adelaide Mason, a cute little girl who should, however, learn to be less springy in her dancing. They stopped the show, had to take four bows and declined an encore.

Robert Emmett Keane, in his English and Scotch stories and poems, more than amused; he entertained and pleased as well. He is a performer of unquestioned ability, as well as finish, and his work was interesting and enlightening. He was cordially received and applauded throughout.

Bradley and Ardine, in a fast dancing act, closed the vaudeville bill. Like many other acts of its kind, it opened rather slow, with some singing, rather mediocre, and closed with some stepping that would wake a dead mummy. They scored a bull's-eye hit as their share of the evening's honors. S. K.

BROADWAY

The first big-time bill at this house, under the new B. F. Keith policy, shapes up as anything but such. Such acts as Amelia Stone and Armand Kaliz, Burt Gordon and Gene Ford and Irving and Jack Kaufman, are recognized by all as of sterling quality. However, the three other acts constituting the bill this week fail utterly to qualify as big time offerings. They may have played the two-a-day prior to their appearance at this house, but the fact still remains that they lack class, a prime requisite of the big time.

The Pickfords open the show. They are billed as comedy manipulators. Just one stunt, that of juggling a whisky bottle, is worthy of mention. The male member of the act should pay more attention to his personal appearance, while his partner should have more to do than to walk on and off stage without rhyme or reason and register startled and amazed expressions at the not-at-all amazing or startling stunts of her partner. Slapstick is very, very small time.

Apparently Frank Mullane considers himself a singer of songs. One would say apparently when considering the first part of his billing: "Musical Scales." Mullane should take a vacation and study voice culture, tone placement, phrasing, diction and, above all, scales. Then again, Mullane, considering the latter part of his billing: "Humorous Tales," must consider himself a comedian. In the opinion of the reviewer, a comedian who makes light of religious doctrines, is fit only for bar-room entertainment. The gag concerning the Trinity has caused considerable discussion, and, as yet, has not been banned by the censors. But that in no way excuses it from being unsuitable.

Amelia Stone and Armand Kaliz, with their "Song Romance" by the latter, stood out on the bill like a cut diamond in a coal heap. Both are entertainers of genuine ability. This offering scored a decided hit. Paul Parnell is a pianist who really contributes something to an act.

Burt Gordon and Gene Ford were a riot. Gordon's face is his fortune. He would not have to utter a single word, just register, and he would, without doubt, still be a riot. However, his abstract patter is also of a nature to amuse considerably. Miss Ford is a singer. The audience appreciated this fact on Monday night by really forcing her to an encore. She is also a capable foil. Gordon is on his way to a Broadway production.

Charles Cartmell and Laura Harris are dancers and should confine themselves to such. Their routine is unique. Still, at the same time, it lacks the vive, class and flash of the really big time. What this act needs and needs badly, is a thorough re-vamping by some expert stage director who makes a specialty of two-a-day attractions.

Irving and Jack Kaufman, the two lads whose canned songs have been heard in "millions" of homes and who "are seldom seen," scored a decided hit in closing the show. The act is well mounted and cleverly staged. Its specific entertainment value can be summed-up as 100 proof. Their voices have quality and range, their phrasing and diction is nearly perfect and their ensemble excellent. This act spells big-time with a capital B from start to finish. E. H.

DENISHAWN DANCERS OPEN

CANTON, Ohio, Sept. 6.—The Denishawn Dancers, who have, heretofore, been playing on the western coast, open their first eastern tour for the Keith office here today. Charles Bornhaupt brought the act East.

JEFFERSON

Diversified entertainment to suit the keenest devotee of variety was offered to the holiday throng at the opening of the Jefferson theatre under the B. F. Keith regime. Standing room at a premium when the Tuscano Brothers opened the show with a juggling turn in which skillful wielding of Roman axes featured.

Second spot meant nothing to Eddie Borden and his idea of "modern vodivill" had the East siders in a scream for more than fifteen minutes. He was assisted by a clever partner, billed as "Sir" Frederick Courtney, who acted as a perfect foil for the comedian's chatter. The best laugh of the act is occasioned when Courtney begins a question with "Why." Courtney is also a good piano player, while Borden was immense with some burlesque on a violinist. For comedy purposes the turn is one of the best playing the two-a-day.

Jessie Brown and Effie Weston have a well presented song and dance offering in which their costumes figure prominently. They are assisted by Dave Dryer at the piano, who, in song, announces the manner of their different offerings. Both of the girls are nimble steppers, Miss Weston appearing to advantage in a Spanish dance, while her partner was equally effective in an impression of the French "Kan-Kan."

Joe Morris and Flo Campbell were slow to get going but, before they went off, they had scored one of the hits of a strong bill. Morris entertains thoughts of being an aviator until the girl tells him that she has an airplane and requests that he take it up for her. He then tells her that he will meet her in the subway. While she is making a change of costume he sings a number and, later, at the conclusion of a vocal effort by Miss Campbell, he is discovered ensconced in a balcony box. From this point on the act was a riot. Morris is busily engaged knitting and proceeds to make friends with the other occupants of the box. Without music he put over a published number that had the patrons in hysterics. When he reappeared behind the footlights the laughter was intensified by his eccentric dancing.

Although Eddie Leonard followed three registered hits, he eclipsed them all and romped home with first honors. An emphatic and spontaneous outburst of applause greeted his initial appearance and followed each of his numbers and three encores. He sang three new compositions in his own style, but none of them proved as effective as did his old ones, "Rollybolly Eyes," and "Ida."

The Le Grohs presented a pantomimic novelty in which some laughable contortionist feats figured prominently. They were followed by the Four Marx Brothers, whose act has been reviewed here before. This quartette won laughs, but a great deal of their comedy was inane and the act itself too lengthy. Three girls appear as assistants, but about the only way they assist is to act as ornaments.

Margaret Young is a clever syncopator and, although she came on after eleven o'clock, she also scored heavily. Her impression of a chorus girl won her a heavy hand. Martin and Moore, with a trapeze turn, brought the show to a close.

J. Mc.

ROBBINS BOOKING THE HALSEY

John A. Robbins has secured the bookings of the Halsey Street and DeKalb Theatres, the former until this week a United Family time house, and the latter until a month ago, a Loew house. Both of these theatres are owned and operated by Al. Frankenthal. They will play five acts and pictures splits.

ALHAMBRA

Rudinoff came to this country about twenty-five years ago and his act of today is essentially the same as he then used. He does smoke pictures, whistling and shadowgraphs, but he does not sing "Mamie Come Kiss Your Honey Boy."

Rudinoff is an artist and his pictures are fast and clever. He made a hit in the number one spot. "Isn't it wonderful," he probably got abroad from Bertram, the magician.

The Le Grohs have an exceptional acrobatic and gymnastic act. One man, especially, is the limit of flexibility. The act received a good hand and took several bows.

Irving and Jack Kaufman made their entrance from a large phonographic cabinet and sang a number of published songs in good style. They registered strongly, establishing a new record for themselves. The mechanical precision of the tempo was noted, for they deliver numbers just as if they were making a record. But the effect is pleasing.

Matthews and Ayres did not get over any too strong and, at the finish, just about got by. The talk is largely concerning the closeness of the man and is drawn out to undue lengths, becoming monotonous. The woman has a bad habit of adding a word or two after the punch of the gag, such as "I think," etc. This kills the laugh.

George Jessel presented a revue entitled "Troubles of 1920" which will be dealt with under New Acts and Reappearances.

Following intermission, the Wilton Sisters registered their usual hit and were accorded considerable applause. The coloratura singing of one of the girls is exceptional. The violin and piano playing and the toe dancing and harmony singing were all delivered with telling effect.

Pearl Regay with a Jazz Band of five, sang a number of songs and did several dances, the acrobatic work at the finish being the biggest hit and well deserving of the applause it received, for it is in this that Miss Regay excels.

The Jazz Band was no better than many and no worse than some. The clarinet was pretty screechy at times and there was no individuality or novelty to their offerings to make them stand out as distinctive.

Miss Regay looked well in several changes of costume, especially in the last. The back-bend and lay-down in that position on the floor, was good for a hand and showed extreme suppleness.

Morris and Campbell had them in hysterics through the clowning of the man who, after some dialogue, several poems and a song, did a bit in the box that was above the box work usually witnessed by others attempting this sort of comedy. In the writer's opinion, the place for a comedian is on the stage and not in the audience, but the man in this act gets away with it in better style, although the act would be just as good were the same material used from a place where it may be witnessed by all.

The girl worked very well and looked pretty, more particularly so in the last gown, with skirt of black jet and silver bodice, a pleasing contrast being the green ostrich-feather fan carried. She sang a published number in good voice and received commensurate applause. Act finished strong taking a number of bows and came back for another after the lights were flashed for the next offering.

Mme. La Toy's Canines, billed as "Toy Wonders," closed the bill. On after eleven o'clock, the usual walk-out proceeded and was detrimental to the opening. The dogs pose very well and the staging of the act and the effects are pleasing. Mme. La Toy poses in a large gilt frame, with the dogs for the opening. She wears short skirts and has grown more portly than she was a number of years ago but still presents a pleasing appearance.

H. W. M.

VAUDEVILLE

PALACE

Maxine Brothers and Bobby opened with gymnastic feats and their well trained dog and were followed by Fay Marbe. Miss Marbe has a flashy Spanish type of beauty, with a shapely form and considerable grace. Her opening number was "There's More To Kisses Than—" which she sang on a small platform put over the foots. A dance which followed was neatly and gracefully accomplished and showed some high kicking, which Miss Marbe did with technic and ease. "Tra, la la" was the next number and was followed by a jazz number, the second chorus of which was done in half French. A tenor solo by the pianist preceded a Spanish dance before a special, ornamented, crimson drop, which was used to close. Three bows were taken in the number two spot. Miss Marbe is very beautiful and has a positive personality. She is a welcome addition to vaudeville.

The Topics of the Day were run at this point and Bradley and Ardine followed and showed some clever dancing, intermingled with several songs. Miss Ardine displayed a shapely form in tights and several changes of wardrobe. The pianist made a decided hit with his solos and the team was accorded the applause honors of the first half, causing them to respond to an encore with a fast acrobatic dance.

Thomas Patricola and Adelaide Mason made a hit mainly through the clowning and falls of Patricola. There was considerable dancing in this act, Patricola's steps being productive of decided applause. Miss Mason looked neat in the last costume of black tights and black and silver gown, with no back. Patricola plays the Gibson mandolin well and the finish, with the Hawaiian dance by the girl in the "hay-mow" skirt, brought them baek for several bows.

Leon Errol, in "The Guest," had them laughing, but the act has played the Palace so many times that it seems to have lost its punch. The laughs were not as hearty nor as spontaneous and, at the finish, closing the first half, almost did a flop, getting barely enough hands to take a second curtain. This seemed unusual for Errol, for he "cleaned up" when he played the Palace before.

After the intermission and preceding Lucas and Francene, there was a decided wait. They did the same act essentially as when at the Palace earlier in the season. Lucas hasn't much voice for singing and his near imitation did not register. He attempts Lauder, Warfield, Eddie Leonard and Jolson, in song, and is as far away from the originals as it is possible to be, especially Jolson, which was dreadful. His announcement of his past song successes did not stir up much excitement. In fact, at times there was a decided silence.

Whenever Lucas received a hand he said "Thank you." A parody on a published number was used to close, sung half in Hebrew and half in German, with Lucas giving an announced explanation of the meaning of the Hebrew, although it was not even a free translation. Lucas took a couple of bows at the finish, saying "Thank you" each time, which is amateurish.

Another wait preceded the appearance of the Ford Sisters, who were a hit, especially with their clog dancing. If there are any two girls in the business who can excel these in this particular style of dancing, the writer has never seen them. They do all styles of dancing, but certainly are the queens of clog.

Moss and Frye always have a few new remarks which net them hearty laughs. They, as a rule, are a riot at the Palace, but have been seen rather frequently here this season, and did not make as big a hit as usual, although they took two bows.

Sun and Earth closed and will be reviewed under New Acts. H. W. M.

SHOW REVIEWS

(Continued from Page 9)

ROYAL

Robbie Gordone in the first spot pleased in some character studies and poses from old masters and original designs. Besides having ability in abundance, she also has a pretty face.

James F. Kelly and Emma Pollock, although in the second position, went with a bang from start to finish and scored one of the hits of the bill. The applause which greeted them at the close of their turn is seldom accorded an act in this spot. The burlesque mannerisms of Miss Pollock kept the auditors in a scream, as did the comedy of her partner. When Miss Pollock sang "At Maggie Murphy's Home," she took the house by storm.

The value of position on a bill was demonstrated when Lorimer Hudson and Company were moved up from closing to third. In this spot, the act went over to as big a hand as the turn which preceded it. Two girls and two men went through a series of feats on bicycles that had the patrons continually applauding. One of the men portrays a tramp and his entrance is somewhat on the style of Joe Jackson. His pantomimic comedy created the heartiest laughs of the afternoon.

Jimmy Fallon and Marjorie Shirley are a likable couple and the "nut" antics of Fallon kept the laughs at a high ebb. Miss Shirley is a fairly good singer as well as a facile dancer. An impression of Bert Fitzgibbons, as rendered by Fallon, met with approval, while a dance duet, for a close, was good for a rousing hand.

Sybil Vane, the Welsh prima donna of the Covent Garden Royal Opera Company, London, appeared a trifle nervous when she came on, but the reception she received was so emphatic that it must have warmed her heart. This slender little vocalist easily scored the hit of the bill, and, at the close of her act, had all she could do to get away from her appreciative listeners. She has an exceptionally sweet voice, perfect enunciation, dresses becomingly, and, in addition, has a most winning personality. She opened with a published number which sent her off to a flying start. Several operatic selections, including the aria from "Il Traviata," followed and brought forth thunderous applause.

Emmerson and Baldwin have a burlesque juggling turn containing a great deal of hokum and which won scattered giggles.

Hermine Shone, assisted by Billy Rhodes and a company of three, offered a fantastic comedy by Edgar Allen Woolf entitled "The New Moon." The scene is laid in Ireland and the setting was very effective, coming in for a good hand. Miss Shone's Irish dialect was far from perfect, while that of the others was anything but gilt-edged. The piece, however, has some good lines, all of which went over for laughs.

Flo Lewis, assisted by a negro maid called "Dardenalla," has a novel single turn, which opened well but which is a trifle drawn out towards the end. A singing number concerning the kind of a musician who will win her heart tended to nullify the good beginning. In this number each member of the orchestra tries to outdo his neighbor in playing a "blues" number. The result is a jargon of boisterous jazz which entirely drowns the voice of the singer and makes the number tiresome and uninteresting.

John Guiran and "La Petite" Marguerite went on at about a quarter past five, but no one walked out on them. They are two artists from the word go. Their act has been reviewed here before, and at this house ran Miss Vane a close second for applause honors. J. Mc.

HAMILTON

The show got under way late, for Alfred Naess and his assistants did not go on in the opening spot, due to non-arrival of baggage. The Van Cellos, booked to close, substituted. Opening the show in an exhibition of pedalology, they received a cordial reception from the audience for their work and started a good show on its late way in the proper spirit.

Mae and Rose Wilton, two girls with ability and appeal, occupied the second position and stayed on to take two encores and several bows. They offered a routine of songs and music that went very nicely. One of them possesses a remarkable coloratura voice for a young girl. The other is a good violinist and a promising comedienne, if she will refrain from overdoing old material. The "this is our mother" bit should be taken out. The girls are big enough to get by on their merits and showing off their mother adds nothing to the act.

Harry Holman and Company, the two girls comprising the latter being new to the writer, presented their comedy classic, "Hard Boiled Hampton." Holman got a hand from the old timers out front when he came on. He brought laughter continuously with his characterization of a cranky old boss who refused to take back a girl he had fired, only to find that she is the wife of his dead hero son and the mother of his grandchild, which, of course, alters matters, the turn ending happily for all concerned. Holman gave his usual fine performance and scored individually. His assistants did capable work and were suitably rewarded.

Robert Emmett Keane, well titled "The American Englishman," offered a character monologue centered around our "British Cousin" in which some corking good stories, several old ones, some recitations and ad lib. remarks figured equally. Keane combined ability, finish, personality and humor in a most acceptable manner, and scored a triumph in the fourth position. He was called upon for two encores, the first revised version of Kipling's "Advice to a Young Soldier," and the second a war poem titled "I'm Gang Hame tae Scotland i' the Mornin'."

Guiran and Marguerite, in a dancing turn billed somewhat unique, were in fifth place and served also to introduce a unique orchestra leader, who, instead of continuing with a tempo when he got it wrong and balling it up, dropped it and allowed the pianist to correct him. Remarkable. The dancing of this talented duo brought forth salvos of applause and was deserving of it in every respect, for the act shows careful staging and is properly produced, developing interest until the close, when it ends with a whirl.

After intermission Ruth Roye, a favorite here, undoubtedly, for she received a huge reception when her name was announced, offered several comic songs in her syncopated manner and scored two encores, as well as having to make a speech before she was allowed to go.

Pat Rooney and Marion Bent, assisted by a much reduced company, presented their revue and Pat's showmanship and level headedness were more than once called into play and saved situations that would have stumped many another performer. The stage hands apparently were flustered by the many hangings required by this act and their nervousness as well as several catches of the scenery hampered the turn.

Leo Zarrilo, substituting for the Naess's, went on at five-thirty and succeeded in holding an audienec that was in excellent holiday mood with an remarkable acrobatic offering similar to Nat Nazarro's old offering. S. K.

RIVERSIDE

Juno Salmo, the contortionist, opened the show and although the great majority of acts of this description have disappeared from the vaudeville stage, he, after doing this style act for nearly twenty years, still retains the ability to entertain.

Burns and Foran, two men in a song and dance act, have an offering in which the dancing is about all that attracted attention. Their entrance, with dark lanterns in hand, is poor, and their opening song failed to carry beyond the first few rows. The same applies to a recitation and another song rendered farther down in the act. Their dancing is good and they should, in so far as possible, eliminate almost everything else in the act.

Harry J. Conley, in his "Rice and Old Shoes," novelty sketch, was the first to start applause. He is a clever comedian, works quietly but with good effect and makes the most of his lines and situations. He is well supported by Naomi Ray. Conley has a good, although light, singing voice and put over a several songs with good effect.

Mel Klee, blackface comedian, arrived on the vaudeville stage via the "plant" route, having for some time worked with Al. Herman. From his position in the box, where he used to sing with Herman, he witnessed many acts and has helped himself to much of the material of well known performers, including Herman. A portion of the act, however, is his own, that is, it is not being done by anyone else and this portion is in need of fumigation. Jokes of the "we told dirt stories" order do not belong in vaudeville and the "ten cent bum" passed out of the routine of the smallest of small timers many years ago. Klee has a fair singing voice and,with good songs and clean material may do well. But, in its present shape, the act is coarse and rough and seems decidedly out of place.

Frances Pritchard, supported by Edward Tierney and James Donnelly, in the "Dance Duel," carried off the applause honors of the first part. Miss Pritchard, pleasing to look at, is a fine dancer and the excellent stepping of her partners kept the act running at a great rate of speed.

After "Topics of the Day," in the second half, Patricola, with her big vibrant voice, pleasing personality and melodious violin, scored the hit of the second half with some well put over published numbers and a particularly well rendered violin solo. Her voice, without the slightest indication of harshness, carries to the utmost corners of the big house and this combined with her excellent enunciation made her singing a real delight.

"Ye Song Shop," an attractively staged and costumed girl act, upon which a lot of money has been expended, is a good idea which just misses on account of the lack of a punch for its finish. Two men, in song, argue over the respective merits of old and new songs and, as they sing the choruses, girls in beautiful costumes illustrate the various numbers. A fine collection of old and new songs were rendered, all of which were marred by the mediocre singing of the men. Could singers of the type of Raymond Moore or R. J. Jose have been secured, the act would be a riot. Both the young men in the act are good dancers. Perhaps that is why they sing so poorly.

Burt Gordon and Gene Ford, doubling from the Broadway, were late in arriving and the News Pictorial was flashed. This let the show down considerably but the comedy of the couple soon started it going again. The act is packed with laughs and, in spite of the lateness of the hour, the couple went off with a good sized hit to their credit.

The Four Lamy Brothers, a well put on and finely executed acrobatic act, closed the show. W. V.

VAUDEVILLE

SHOW REVIEWS

CITY
(Last Half)

Charles Ledegar has a neat wire act into which he injects a great deal of comedy. It won laughs as well as applause.

Billy and Edith Adams offered a fairly good singing and dancing turn in which the boy portrays a bell-hop and his little partner a bell-girl. They have a great deal of clever comedy which they know how to get over. Their songs were delivered in good style and their stepping was also effective.

Saxton and Farrell are two very likable entertainers, one a good looking chap and the other a pretty girl. They open with some comedy chatter which went well, but their manner of delivering a singing number was what put them over for a real good hand.

Eddie Phillips is a clever singing comedian, but he is woefully lacking in new material. After opening with a "nut" song, he pulls a number of shopworn gags. Despite the fact that they were tinged with grey, they went over, due to the manner in which they were handled by Phillips. He then put over several other published numbers and closed to one of the best hands of the bill. The applause continued until he responded with an encore, the same being in the form of a semi-eccentric dance.

Wells and Fisher appear before a drop in two which represents the deck of an ocean liner. The girl and boy are so unsteady on their underpinning that they seek each other's arms for support. This manner of introduction leads to some clever dialogue, singing and dancing. Their best bit was one which showed the manner in which a belle of two generations ago was treated by a young cavalier and how her treatment then contrasts with the treatment she now receives.

Grace Emmett offered a farcical playlet which, through her manner of handling, scored from start to finish. She never missed a trick and sold everything she had. She represents a widow of the nouveau riche class who has married an anaemic looking young English nobleman against the wishes of her daughter and the latter's husband, an eccentric old doctor. The situation brings about a great deal of comedy, which culminates in the supposed nobleman being an escaped lunatic.

Hayward and Lee have a pretty fair comedy skit, the team being composed of a rather pretty young woman and an Italian comedian. Unlike others of this style, the latter is rather a sporty individual. Their lines warranted plenty of laughs and their songs also proved effective.

Norman and Jeannette are acrobats de luxe, making three changes of costume. They open with a song and dance, after which the girl removes her dress and in rompers performs some feats on the rings. Later she appears in white tights and exhibits her muscular development. Their offering is different than most of its kind and won an exceptionally good hand. J. Mc.

HARLEM OPERA HOUSE
(Last Half)

The Hallers have a series of athletic feats, starting with the woman doing the "bridge" on a table and the man doing a number of hand stands on chairs. The woman is attired in a waist of white satin trimmed with black and wears a most unbecoming pair of flounced black bloomers which reach to her ankles. She is, apparently, a woman of athletic build and could costume herself more appropriately and becomingly.

Several feats were done by the man in the balancing line on the trapeze. Seated on a chair with one leg inserted in the neck of a bottle was one of the best. For a finish, he did a blindfolded "cut away and catch" on the flying rings, the woman appearing in a change of dress. A good hand greeted the conclusion of their efforts.

Bigelow and Clinton sang a number of published songs, a Chinese blues number with Chinese monotones in English and German camouflaged so as to sound Celestial sending them over strong.

Rives and Arnold do a couple of drummers. The girl is pretty and has a very winning personality and smile. The man is also long on personality and both have a keen sense of comedy values. They obtained many laughs through the effervescent material and inimitable manner of its delivery. They both have good singing voices but travesty the last song in a manner to bring hearty laughs, the attendant ad lib. business and remarks working it up well in addition to the strenuous fullness of the man's voice and the natural laugh of the girl. A big time act showing class and ability, the man a clever comedian and the girl more than adequate.

Sam Mann and company presented Aaron Hoffman's "The Question." Although billed as a new act, it is the same as was presented by Mann a number of years ago, although the cast is different and not nearly as adequate. The husband seemed very new in the part, not any too sure of his lines and missing on several occasions. Dick, the juvenile crook, is quite weak, the girl partner just fair and the wife might be improved. The act needs rehearsals and lots of work to approximate the standard set by the originals.

The Innis Brothers put over their dancing and cross-fire well and were followed by Wolf and Henderson with their "Tea for Two" skit, which closed the show. H. W. M.

PROCTOR'S 23RD STREET
(Last Half)

The Royal Sydneys opened with feats of juggling and the riding of various unicycles, all of which were camouflaged, some as pictures, one as a table top and another as a hat, which the woman wears. A variety of objects are juggled. The woman rides a very small bike for the finish.

Franc and Leary are two men who have an act that suffers from the continued similarity of their offering. Published numbers and 'cello playing constitute the wares they offer, and while the 'cello work is good and the singing fair, nevertheless the act has no special punch and could stand a re-arrangement.

Masters and Kraft, with the same act that was such a hit at the Palace quite recently, followed and put over some clever eccentric work, which, however, did not seem to be understood by the patrons of this house. Although a good hand was received at the finish, they were lukewarm for the most part.

"Making a Record," presented by Harry Squires, was good for a lot of laughs, mainly through the remarks of a slangy stenographer very well played by the young girl in the part. Some of the lines are pretty close to the line.

The plot concerns an effort on a mother's part to ascertain where her new son-in-law is getting so much money. She enlists the services of the stenographer who is substituting for the regular stenographer, who is ill, although the mother doesn't know it. There is an uncle and a dictaphone and some conversation is recorded which shows the old lady to disadvantage and is used in the anti-climax, the stenographer taking the reins at the conclusion and speaking the tag. All members were well cast, the stenographer both looking and playing the part most capably.

Flo and Ollie Walters will be reviewed under New Acts and Reappearances.

Frank Sabine is now working without the assistance of the straight man formerly in the act, using the orchestra "plant" who did the trombone player before in his place. The act suffers in consequence. This man cannot put over a song, has no voice and is not a straight man. He fakes the playing of the banjo-mandolin at the finish.

Delmar and Kolb, with their athletic and dance offering, closed. H. W. M.

PROCTOR'S 58th ST.
(Last Half)

Pierce and Goff are two girl musicians who present a highly entertaining offering. They are gowned becomingly and versatile in the extreme. Not only are they clever exponents of the xylophone, but they play wind and string instruments with equal effect. They scored heavily and their act would easily make its mark in a number two position on big time.

Olive and Mack have a comedy skit in which the boy portrays a night clerk and the girl a guest of a hotel. Some of their lines are rather good, but others, although they went over for good laughs, are not original. The boy knows how to put a song across, while his partner appeared to advantage in two pretty costumes. She is also a graceful dancer.

Sailor Bill Reilly went over to a hit with his songs, stories and pianologue. He has a great deal of personality and appears to be one of those chaps who has the faculty of being able to entertain under any conditions.

Sully and Mack went well from start to finish and received one of the best hands of the bill. Their act is reviewed in detail under "New Acts."

A. Robin, in his novelty concert, had those out front laughing throughout his offering. He has as many queer and ingenious devices to produce laughter as any one in the business. He carries enough props on his person to stock up an old curiosity shop, and with each one of them he wins a laugh. In addition, he is exceptionally clever at imitating any form of musical instrument from a bass viol to a ukelele.

Norton and Melnotte are two clever girls who have an act which is worth while from start to finish. They are both nimble dancers and also sing in good voice. Their opening is rather weak and does not mean anything, but this is a minor detail. One of the girls, during part of the act, appeared as a dapper young chap. In this attire a flirtation bit with her partner was well rendered. They closed with a duet and for an encore did a soft shoe dance. Their act is a good one and, at this house, scored the hit of the bill.

D'Amore and Douglas, in a series of acrobatic feats, exhibited their physique and strength. J. Mc.

CARR IN LEGITIMATE PLAY

Alexander Carr has been placed under a long term contract by William A. Brady. His first appearance under the latter's management will be in "The Dreamer" by Jules Eckert Goodman.

PROCTOR'S 5TH AVE.
(Last Half)

Les Marchantes opened the show, getting over to a good hand. They do some playing on stringed instruments which is interspersed with some rather good vocalizing. The act is well mounted, with costumes in keeping.

Franklyn and Firman, two girls in second place offering a singing act, proved themselves to be entertainers possessed of genuine ability. Their routine is more or less a series of impressions, sensations and experiences, done in verse with a musical setting. Both sing in good voice, have plenty of pep and possess pleasing personalities. This act should play the better time.

Robert O'Connor and company offer a serio-comic skit which is both interesting and entertaining. It has all to do with a newspaper man who scores a beat of sufficient import to make the whole of Park Row envious and incidentally clears his father's name of a graft charge by getting the goods on the man higher up. To top this off, there is a counter plot which serves well for some good character acting by the male member of the company. This act scored a hit.

Gordon and Ford were a riot with their nut antics. This act is a very clever farcical offering, good for any time, be it big or small.

Irene Trevette sings some Spanish and American songs in fair voice, taking a small hand. Her repertoire inclines to the suggestive. Such songs could be cut without injuring the entertainment value of the act.

Mellette Sisters and Lew Pollack, two girls who sing poorly and dance well, and a writer of popular songs who holds forth at the piano, scored a mild hit. The dancing routine of the girls is very well done in so far as detail is concerned. They are very graceful and rather pleasing to the eye, except for the fact that both are overly made up.

The Volunteers, four male vocalists who go through a long routine of hokum prior to entering upon the act proper, get over to a good hand. A number of songs are sung in four parts and some comedy attempted. This act would do well to stick to vocalizing.

Robert Emmett Keane, by virtue of his big-time-sounding name, scored a hit, due to the fact that his stories were funny although many of them have been printed in many newspapers and magazines.

Nana closed the show to a fair hand, showing off some clever stepping. E. H.

VICTORIA
(Last Half)

The Aerial De Graffs, a man and woman garbed in pink, performed on a couple of suspended rings. Their offering was greatly enhanced by the more than interesting pinwheel they both performed at the finish.

Newport and Stirk are a couple of buffoons lately returned from Europe who managed to entertain successfully with their eccentric dances. The drunk dance they did at the finish was exceptionally good.

Sidney and Townley reached the apex of their act's entertainment when they chattered and acted real funny in the subway station setting they use. But while they were working in one their offering seemed to lack spontaneity. At the finish Miss Townley succeeded in arousing chuckles by her funny mannerisms in an eccentric dance. The stuff they pull in that subway station, the situations created and the way they do it could easily place the act in the big time houses. That is, if the scene were augmented with proper material.

Henry Frey, veteran monologist of the German dialect school, whose most famous exponent was the late Cliff Gordon, went over even beyond his own expectations. He does nothing more than pull a burlesque political speech, interspersed with topical wise cracks. But the way in which the audience accepted his "cracks" was inspiring to behold. He had 'em laughing all over the house. That is probably the reason they also applauded a very mediocre parody he sang as an encore. Frey's success at this house is a mystery to us. We can understand how his offering would please a small time audience, but to want more and more of it, as they did, is something we fail to understand.

The Five Musical Queens played in brass and sang nicely, this latter including some splendid vocal harmonization. In general, they created a very good impression with their musical offering.

The cornetist of this quintette is an exceptionally fine player. The act itself has class and looks as if it will shortly find its way into the big time houses. M. L. A.

SULLY PRODUCING ACTS

Joe Sully, of the team of Sully and Mack, is producing two new girl acts, the first of which "The Hay Seed Cut Ups" is to open shortly at Newark. It contains two men and seven girls. Mickey Curran will handle the acts for Sully.

AUDUBON
(Last Half)

Archi Onri and Dolly with their novelty, juggling, oil painting and disappearing alarm clock opened the bill. Onri is working straight in the act.

Helene Davis in a gown of red, purple and gold, opens with a number entitled "It's the Skirt," a production style of song. This is followed by a recitation in syncopated time explaining that she will illustrate various types of chorus girls from 1861 to the present day. In changes of costume made in "two" she successively shows the hoop skirt type, the Florodora girl, the broiler of the Weber and Fields days and the "Ziegfeld Follies" girl. Miss Davis changed her slippers for each girl, a detail that might have been easily overlooked by many less careful of detail. Most of the changes were under dressed and consisted of "strips." For the last, she appeared in tights with green trunks and bodice and not very much back. After four bows she recited a verse asking the audience if it didn't think she should stop on account of the changes.

Harry Hines followed. He went over for a hit, taking several bows, which were worked up by his "cueing."

"The Shepherd's Dream" proved to be a well staged dancing act with a number of shapely girls who wore filmsy, lacey dresses and did a series of dances.

In a special set, a shepherd plays the pipes and then falls asleep. The girls then make their appearance. After a dance the shepherd is awakened and does several dances with one of the girls. He also did a solo dance consisting of whirls and "cuts," which received a hand. On a semi-darkened stage, a dance was then done by the girls with small electric lamps aglow atop head dresses. This was the least understandable, for, if intended for a firefly effect, the lamps should have been lighted and relighted intermittently. The last number, with the girls doing a sort of wild revel and sinking to the floor with all lights out, was dramatic in its conception and execution. The shepherd is discovered just awakening from his dream and makes an exit up the rocky incline, the setting sun effect in the distance lending color. This is a dancing act different from many others and above the average.

Tappan and Armstrong are two girls who sing a number of songs. One does comedy and sings an old style coon song in a manner that brings a hand. They took four bows, but foolishly attempted a speech.

Bell and Caron opened in one and Bell gets a laugh right off the reel with the first remark he makes. He does a forward somersault followed by a nip-up. Miss Caron then enters and some talk follows that is breezy and humorous, getting a number of laughs both from the subject matter and the manner of its presentation, which is natural and not forced. The wound-stripe business is very funny and the "too technical" a naive remark that was subtle. Bell wore a business suit, patent leather pumps and a Jasbo tie. Miss Caron was attired in a neat suit of white and wore a red straw ornamented with cherries. Bell does a number of acrobatic tricks and some tumbling in a manner that denotes year of experience and practice. His full to on foot received a hand. The "nip-ups" wer especially neat, and the full, with a doubl twister from the floor, was certainly good Four bows were taken to good hands. H. W. M.

PROCTOR'S 125th STREET
(Last Half)

Anderson and Yvel, with their classy skating act, was the initial offering and justly maintained the reputation they have acquired as a skating act of the first water. When you can stop the show at this house in the opening position you are skating "some."

Curtis and Fitzgerald, who followed, were strongly appreciated. They are reviewed under New Acts.

The school room act of Travers and Douglass came next. It has been reviewed frequently in these columns. The old man still does not enunciate distinctly and seems to lisp. He should try hard to correct this fault.

Dotson is probably one of the fastest colored steppers in the game to-day, although he has slowed down somewhat from the speed he displayed a number of years ago. At that, he is a whirlwind of terpsichorean appeal and his various twists, turns and freak "fit" dance were a hit with the patrons of this house.

Burns and Wilson, before a special drop in "two" representing the interior of a hospital, do an act written around the questions and answers of a doctor to a new nurse. Both were well typed for the parts and many laughs greeted the queries and sallies. Poor judgment was displayed in stepping absolutely out of the atmosphere of the skit to indulge in a jazz number. Furthermore, the excuse for the change of dress is flimsy and shallow. The skit just misses being big time material through its lack of a suitably written conclusion, and the act might profit by the advice of the last number they use, "Let's Do One Thing at a Time." With the finish rewritten carrying out one idea from beginning to conclusion, no trouble should be experienced in securing a route on the big time. Kluting's Entertainers closed, the animals working well when reviewed. H. W. M.

VAUDEVILLE

SULLY AND MACK

Theatre—*Proctor's 58th St.*
Style—*Singing and comedy.*
Time—*Fifteen minutes.*
Setting—*One.*

Sully and Mack, in an act entailing some clever dialogue between a "straight" and an Italian dialect comedian, interwoven in which is some good singing, went over to a good sized hit at this house. Before a drop in one, a dapper young chap enters and divulges the fact that he is an insurance salesman. Suddenly an Italian, dressed in characteristic style, enters, and with a huge horse-pistol, attempts to shoot himself. When questioned by the salesman, the Italian declares that his wife is untrue and that he saw her get into a taxicab with another man.

This effective beginning leads to a dialogue which commanded laughs throughout. The comedian handles his dialect in clever fashion, while the "straight" has the faculty of drawing out the comedy to good advantage. Many of the gags are new, and most of the laughs are occasioned by the Italian's attacks on married life.

Following some minutes of repartee, the "straight" renders a popular ballad. He has a sweet singing voice, which struck the fancy of the audience and won for him its approbation. The Italian then enters and puts over a comedy song to a number of laughs. There follows then some more dialogue, during which the "straight" learns the name of his new-found acquaintance. It then dawns upon him that the name is the same as that of a woman to whom he sold some insurance that day. Thereupon, he confesses that it was he who had stepped into the taxicab with the other's wife.

This almost leads to a tragedy, until the salesman shows how it was purely a business matter and that the Italian's wife is true to her husband.

The duo close with a medley of popular numbers parodized to suit their particular purposes. The act scored heavily and is sure to go well, as it does not lag and runs smoothly. J. Mc.

SMITH SISTERS & HINCHEY

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Eleven minues.*
Setting—*One.*

The three girls nearly lost out, on their initial appearance, due to the fact that the opening number was not harmonized well and was flat and off key several times.

Other numbers later were better, especially the closing operatic aria, which, although not exceptional in its rendition, was applauded by the audience at this house, who enjoyed it, perhaps, by reason of the contrast to the other numbers which were less pleasing.

For some reason or other, the combination of three or four women's voices seldom produces a harmonic effect, we do not see many female-singing trios or quartettes on this account. A turn which comprises the singing of several numbers sung by three girls, where the harmony is not perfect, is apt to be tiresome from an audience standpoint, especially if there is no deviation to relieve the monotony.

More harmony in the dressing would also be advantageous; if the girls, through physical dissimilarity, are precluded from the possibility of wearing similar gowns, at least the color scheme might be a little more in keeping with the fact that the three are visualized at the same time, and a more pleasing effect, which in its psychology would aid materially, would be obtained by attention to this detail. It is doubtful whether the turn would prove of value in any but the medium houses.—H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 23)

EMMA FRANCIS, KENNEDY & CO.

Theatre—*Proctor's 23rd St.*
Style—*Singing and dancing.*
Time—*Eighteen minutes.*
Setting—*Three.*

Emma Francis, and Kennedy, with the assistance of a pianist, put over an act of songs and dances in which Miss Francis make several changes of costume, does a number of songs and in which Kennedy demonstrates that he can step some. He also sang "I'm a Rollicking College Boy," used in their old act and wearing a pair of goggles. This number might be replaced to advantage with something a little more lyrically strong.

Miss Francis did a series of dances, including acrobatics, some of which she acquired when she worked with a troupe of Arabs at Hammerstein's years ago.

An Ouija board number was novel in its conception and got over nicely. The pianist, in a baritone and falsetto soprano, then sang a medley and received a strong hand at the finale, although rather long and inclined to be draggy, thereby lowering the tension of the tempo at a critical spot in the act.

Miss Francis' costumes were flashy and her cartwheels and flapflaps to Kennedy's shoulder at the finish, sent them over well. H. W. M.

AUSTIN AND ALLEN

Theatre—*Proctor's 58th St.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*Two and three.*

Austin and Allen have an offering that is well presented and very entertaining. A man and woman comprise the act and enter before a silken orange and blue drop in two. Following a song, the girl exits to make a change of costume, while her partner sings a number, during which he gives a good characterization of a drug addict.

The setting is then changed to three, whereupon the girl is seen in a Chinese costume. She then goes into a Chinese lullaby, in which she is joined by her partner, garbed as a mandarin. Following the song, the girl dances gracefully. They close with a double number which got them one of the best hands of the bill. Both members of the team are fairly good singers, the girl, in addition, being very pretty. Judging from the manner in which the act was presented at this theatre, it is safe to say that it merits at least a second spot on the big time. It would undoubtedly meet with success there. J. Mc.

TWO OVANDOS

Theatre—*Eighty-first St.*
Style—*Musical.*
Time—*Twelve minutes.*
Setting—*One.*

The Two Ovandos are xylophone players with an offering of the stereotyped kind. Nevertheless, it goes well for an opening turn. Two instruments are used, one played by a man and the other by a likable little girl.

Following an introductory number, the man, who opens dressed in white flannels, makes a quick change to a spangled costume. He then renders a selection, at the end of which the girl enters in a costume after the style of that worn by her partner.

Together, they then play a medley of popular numbers. A "blues" number is rendered to a very good hand, while the act closes with the team playing some fast ragtime, accompanied by the orchestra. They are both skillful players of the xylophone and get all that is possible out of their offering. J. Mc.

LEONARD GROVER & CO.

Theatre—*Proctor's 23rd St.*
Style—*Sketch.*
Time—*Sixteen minutes.*
Setting—*Two and two and a half.*

Four people, consisting of a doctor, a colored maid, an ingenue and a new wife, comprise this company of players and have an offering which should interest the medium houses as well as some of the better ones.

The story concerns the fact that the doctor has married a widow whom he is bringing home as the new mistress of his home. This is attended with complications owing to the fact that she has a pet dog, which, owing to the doctor's dislike for dogs, she hides behind a screen. The colored maid, who has just been secretly married, has a small baby which she also hides behind the screen. The doctor, in reading a note written by the wife, relative to the care of "a little pet," imagines the colored kid to be the object referred to, explanations from the crowd finally convincing him of his error, with the conventional happy ending.

There are, in addition, several references to poison, the mysterious disappearance of the other "husbands" and life insurance.

All the members of the company were well cast and played their parts acceptably. The colored mammy had a good make-up and was unctuous in her delivery. The wife looked and acted the part creditably and the ingenue was typical. The doctor did not overact his part, a point that a less experienced actor might easily fall into.

Technically considered, the playlet has some weak points, one being the numerous "asides" and also the fact that the audience is apprised of the revolving point of the plot, which, had they been kept in ignorance of it until the final denouement, would have increased the dramatic value one hundred percent. Right at the outset, the wife explains, over the phone, to another party, the crux of the whole situation, after which the interest lags. This was the weakest point of the whole thing, the finish itself suffering in consequence and not being any too strong at the best. H. W. M.

BOYLE AND PATSY

Theatre—*Lincoln Square.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One.*

Boyle and Patsy, a rather likable chap and a polite little miss with a great deal of personality, have a fairly good singing turn.

The girl enters before a drop in one, singing a song about Johnny and herself. This is followed by the entrance of her partner and they double in a singing effort.

While his partner is making a change of costume, Boyle sings a ballad. He has a good baritone voice and the number won him a hearty hand. The girl then re-enters, dressed in a becoming blue frock. Following some conversation and witticisms, the team then renders a duet which goes over well because of the harmonization. Another sentimental number by Boyle then follows.

The turn is well presented and the singing of the duo was appreciated by the audience, as can be attested by the fact that the act won one of the best hands of the program. J. Mc.

BECOMES LOEW MANAGER

SACRAMENTO, Sept. 4.—Alex Kaiser, at one time manager of the Empress Theatre, has been appointed manager of the new Loew Theatre in this city.

A. ROBBINS

Theatre—*Proctor's 5th Ave.*
Style—*Imitations.*
Time—*Ten minutes.*
Setting—*Two and two and a half.*

Robbins has a new drop and set piece showing a number of musicians who move as if playing various musical instruments of the orchestra. At one side is displayed a set colored boy holding various sign cards with announcements.

Robbins enters as a musician, in his old make-up, but has a new piece of business with a moustache and derby hat. Re-entering as a drummer and with his make-up changed and carrying a bass drum which he utilizes as a repository for his discarded props, he imitates a rattle and a banjo, using fake articles which he extracts from a battery of pockets secreted about his clothes.

The card announces "Miss A. String" and Robbins, attired in short velvet skirt and wig, plays his famous shrinking violin. It brought a good hand, the girl and her bow getting many laughs.

As "Prof. Dumbbell," with red wig, whiskers, an umbrella and a tall hat with a Bolshevic effect, Robbins proceeds to transform the various article into "what they ain't," doing imitations of the cello and cornet and finished, when reviewed, with a steel-guitar imitation that is as near perfection as possible. The twang of the strings sounded as if a real guitar were being manipulated and, closing one's eyes, it was impossible to say that such was not the case.

The waits between the changes seemed a trifle long, which, when the act is set, will no doubt be eliminated. Robbins has no equal in his particular line, but it is doubtful whether the act is an improvement on his old one, although he should be given credit for trying something new and striving to advance. The human hand removing the signs looked inartistic.

Robbins was one of the big hits of "Katinka" and has always been a hit on every vaudeville bill we have reviewed in which he took part. This time was no exception, for he took several bows to well deserved applause. H. W. M.

CURTIS AND FITZGERALD

Theatre—*Proctor's 23rd St.*
Style—*Mimicry.*
Time—*Thirteen minutes.*
Setting—*Two and one.*

This act opens in "Two," with a couple of chairs, a table and a baby carriage containing a prop baby. The boys enter naturally and one reads a newspaper. A telephone bit was clever and humorous, after which the baby is apparently made to cry through a ventriloquial effort which produced a very natural effect.

A number of imitations of almost every believable animal, insect and bird that can be imitated, followed, including the cricket, crow, owl, horse, mule, phonograph, hog, cow, poll-parrot, bee and frog, and an announced imitation of "an oyster in distress calling for help!"

This was followed by the steel guitar, the sawing of wood, some bird talk, a hen and a rooster. These were done single, alternately and double, with considerable interest maintained through the novelty of the manner of offering.

A travesty on a trick dog was done, with one doing the questions and the other imitating the dog's bark, growl and whine. An American bulldog and a German hound were used for a fight finish which brought a strong hand and forced an encore, to which the boys responded with one of the strongest points in their act, some whistling. This was especially good, a fact the audience was not slow to realize.

This is a good novelty act, which, with the deletion mentioned, would do nicely in the better houses. H. W. M.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

SEEK TO COMBINE ODEON AND FRANCAISE, PARIS THEATRES

Movement Started by de Flers Is Endorsed by Dramatic Society and Theatrical Organizations, but Feasibility Is Doubted Owing to Differences in Operation of Houses

PARIS, France, Sept. 4.—A new movement for the unification of the national theatres and schools of art has been started, this time with a view to simplifying the work and eliminating graft and misuses prevalent in both organizations. The new movement, started by M. Robert deFlers, President of the Dramatists' Society, is backed by his organization and many stage and dramatic organizations as well. The effort comes after many other attempts in the same direction.

Among other things, the new scheme entails the consolidation of both companies and managements into one, with an improved plan of operation. Considerable comment has been started by the proposal, and the press has taken the matter up. Among articles recently published was one pointing out the evils that would accrue if the scheme were put into operation and pointing out that there was enough evil in the present national theatre without giving further aid to graft seeking managers, authors and actors.

The two theatres are operated on different plans, the Odeon engaging a fixed company of actors, with yearly contracts, stipulated salaries, parts, and the like, while the Francaise has a fixed company of "pensionaires," who are paid according to the whim and will of the "societaires," two of whom are chosen each year to select the plays, pick the casts, rule the theatre and share the profits at the end of the season. It is feared that if the scheme goes through, the societaires would use their influence in favor of authors and actors who would assure them the largest return.

"OH, JULIE" REVISED A BIT

LONDON, Eng., Sept. 3.—"Oh, Julie," Ernest C. Roll's revue at the Shaftsbury, has been revised somewhat, the principal revision being new material for Ethel Levey, the featured player, and Mr. Rebla, the comedy juggler.

FRENCH FILM IDOL DIES

PARIS, Sept. 5.—Susanne Grandais, to the film world of France what Mary Pickford is to America, died here yesterday. She was often called the "Mary of France," and many of the films in which she figured were of a patriotic nature. Prior to her death she had undertaken to figure in a picture in which the French Government desired to show the world the devastated aspect of France's northern provinces and the energy displayed by its inhabitants in struggling to get back to their normal condition of life. She was eagerly looking forward to a trip to the United States next year to study the making of American films.

SARAH BERNHARDT ILL

PARIS, Sept. 4.—Sarah Bernhardt may not be able to make her contemplated American trip, due to an illness which she has recently contracted.

Mme. Bernhardt is suffering from a slight pulmonary congestion and fatigue, caused by a recent automobile tour and the condition of her health is causing uneasiness and anxiety among her friends.

MARY GARDEN NEARLY DROWNS

PARIS, Sept. 2.—Mary Garden has just had a narrow escape from drowning at Monte Carlo. She was saved by a swimming instructor. Her health causes anxiety and she needs great care and a long rest before she will be able to resume work. The accident caused a sensation at Monte Carlo, where many of her friends are stopping.

"A NIGHT OUT" ALL "SET"

LONDON, Eng., Sept. 4.—Grossmith and Laurillard's production of "A Night Out," will open at the Winter Garden about September 15. The play, by George Grossmith and Arthur Miller, with music by Willie Redstone and lyrics by Clifford Gray, is to be staged by Tom Reynolds, with dances by Espinosa. In the cast will be Leslie Hanson, Lucien Russure, Stanley Holloway, Stanley Brightman, Ralph Roberts, Lily St. John, Stella St. Aubrey, Norah Howard, and Dorothy Hurst.

BERLIN WRITES THE V. A. F.

LONDON, Eng., Sept. 4.—Albert Voyce, chairman of the V. A. F., has received a communication from the International Artistes Lodge, Berlin, depying the reports that anyone had been approached by representatives of the lodge relative to exchange of artists. The note said:

"It is absolutely untrue that the I. A. L., either directly or indirectly, has ever proposed to admit eighty-five English artists into Germany to every fifteen German artists that would be allowed in England. We are for free trade, absolute, not on a percentage basis, and think it high time for all organizations to feel that the war is over.

(Signed) "MAX BEROL KONORAH,
"President,
"International Artists Lodge, Berlin, August, 1920."

The V. A. F. has replied reminding the I. A. L. of the agreement made between the actors and managers of England, and that many English acts are still out of work, so that interchange would be impossible.

DISSATISFIED WITH TAX

PARIS, France, Sept. 4.—The new theatre tax which recently went into effect has met with much disapproval, inasmuch as the managers claim that critics and actors, or others who have to witness the performances for professional reasons only should be exonerated from paying the tax and under the new law are not.

McDONALD CANCELS TRIP

LONDON, Eng., Sept. 4.—Robert McDonald, the producer, has been forced to cancel his trip to America, due to the pressure of business.

"LINCOLN" DONE IN CZECH

LONDON, Eng., Sept. 4.—John Drinkwater's play "Abraham Lincoln," which has scored so successfully here and in New York, is to be presented in Prague, in the Czech language, during the coming National Festival. The author has been invited to attend. The play is being translated into all languages except French.

HARRY GREEN INJURED

LONDON, Eng., Sept. 4.—Harry Green, the American comedian, who was to have presented his new sketch, "The Cherry Tree," at the Coliseum last week, could not do so until this week. He was injured in an automobile accident last week and worked for some days with a bandaged head.

MAETERLINCK WRITES PLAY

PARIS, France, Sept. 4.—Maurice Maeterlinck, the great Belgian poet and playwright, has written a new play called "The Power of Death," which may be produced here with Andre Brule in the leading role.

CHEVALIER MAY VISIT U. S.

PARIS, France, Sept. 4.—Maurice Chevalier may visit the United States again next season for a short time only, to appear at the new theatre being built in New York by Irving Berlin and Sam Harris.

DON'T LIKE CANADIAN IDEA

LONDON, Eng., Sept. 4.—The Trans-Canada-London merger proposed by George Driscoll of the former organization, with Sir Alfred Butt, as the head, has not met with quite the favorable reception expected for it here, many adverse comments having appeared in the London daily and theatrical press, especially after Sir Alfred Butt said he knew nothing about it.

EDITH DAY WITHDRAWS SUMMONS

LONDON, Eng., Sept. 4.—Edith Day, the American actress appearing here in "Irene," has withdrawn the summons she obtained for her husband for alleged threats to do her bodily harm. The case which was marked by two disappearances of Miss Day, created a sensation in theatrical London. When it came to trial, Miss Day, who, offstage, is Edith Marie Carleton, asked that the summons be withdrawn.

BERT LEVEY WELCOMED

LONDON, Sept. 4.—Bert Levey, the cartoonist, who has been absent from England for ten years, appearing during that time in America, is back in London again, after a provincial tour and is being very warmly received by music hall audiences.

"RUINED LADY" LIKED

LONDON, Eng., Sept. 4.—The London production of "The Ruined Lady," in which Grace George appeared in America, and which, when produced in New York, failed to register successfully, is a success at the Comedy Theatre here, with Rosa Lynd, actress manageress, in the lead, and Eva Moore and Aubrey Smith supporting.

FRENCH CITY BANS SHIMMY

PARIS, Sept. 4.—On the ground that they are immoral, the Mayor of Nimes, in the south of France, has issued a decree banning modern dances. Severe penalties are to be imposed on young people discovered indulging in a surreptitious fox-trot or "shimmy."

PLAYS PIANO 105 HOURS

CHRIST CHURCH, New Zealand, Sept. 4.—Albert Steele, a Queenslander, played the piano continuously for 105 hours, breaking the world's record recently established by an American by sixty-two minutes.

NEW AUTHOR APPEARS

LONDON, Eng., Sept. 4.—"By All Means, Darling," a new light comedy by a new, unknown author, Ralph Pritchett, has been accepted for production by Norman J. Norman, and will be given its first production at the Hippodrome, Margate, during the month.

NASH PLAY MOVES

LONDON, Eng., Sept. 4.—The transference of "The Man Who Came Back," from the Oxford to the Princes, last week, has not in any way affected the success of this play, which stars Mary Nash, with George Relph as the featured player.

LONDON LIKES ALLAN ROGERS

LONDON, Eng., Sept. 4.—Allan Rogers, the American tenor, assisted by Leonora Allen, and accompanied by Sydney Arno Deutsch, has opened here at the Coliseum in a new singing turn and has been favorably received by all audiences here.

"WANDERING JEW" READY

LONDON, Eng., Sept. 4.—On September 9, at the New Theatre, there will be given for the first time in recent years a production of "The Wandering Jew," from the novel by Eugene Sue. Matheson Lang, who is producing the play, which is in four phases, will play the leading role. The cast, phases and scenes of the play are as follows:

Phase 1.
Jerusalem on the day of the Crucifixion.
Scene—A Room in the House of Matathias, the Jew.
Judith.....Miss Hutin Britton
Rachel.....Miss Margaret Damer
Matathias, the Jew....Mr. Matheson Lang

Phase 2.
Syria, in the time of the First Crusade.
Scene 1.—A Tourney Outside the Walls of Antioch.
Du Guesclin.....Mr. Wolferstan Beck
Boemond, Prince of Tarentum
Mr. Shayle Gardner
Godfrey, Duke of Normandy
Mr. Donald R. Young
Raymond of Toulouse...Mr. George Skillan
Issachar.....Mr. Ernest Bodkin
Jeanne de Beaudricourt
Miss Lillah McCarthy
The Unknown Knight..Mr. Matheson Lang
Scene 2.—The Unknown Knight's Tent.
Phirous (a man at arms)
Mr. George Morgan

Phase 3.
Sicily in the thirteenth century.
Scene.—The House of Matteo Bottadio, the Jew, in Palermo.
Mario.....Mr. Horton Cooper
Andrea Michelott.....Mr. W. F. Grant
Matteo Bottadio.....Mr. Matheson Lang
Gianella Bottadio...Miss Ethel Carrington
Pietro Morelli.....Mr. George Skillan

Phase 4.
Spain in the Middle Ages.
Scene 1.—A Room in the House of Matteos Battadios, a Doctor in Seville.
Al Kazar .....Mr. Donald R. Young
Lazzaro Zapportas.....Mr. Hector Abbas
Maria Zapportas.....Miss None Wynne
Arnaldo Zapportas.....Mr. Freddie Plesley
Matteos Battadios....Mr. Matheson Lang
Olalla Quintana..Miss Dorothy Holmes-Gore
Gonzalez Ferara.....Mr. Shayle Gardner
Alonzo Castro.....Mr. Ernest Bodkin
Scene 2.—The Tribunal Chamber of the Inquisition.
Juan de Texeda.....Mr. W. F. Grant
Alonzo Castro.....Mr. Ernest Bodkin
Gonzalez Ferara.....Mr. Shayle Gardner
Councillors
Mr. Wolferstan Beck, Mr. Horton Cooper
Officers of the Inquisition
Mr. R. Campbell Fletcher, Mr. Malter Menhes
Scene 3.—A Public Place.

STARTS ON FIFTH YEAR

LONDON, Eng., Sept. 4.—"Chu Chin Chow," Oscar Ashe's masterpiece, which opened on August 31, 1916, at His Majesty's Theatre and has continued there for an unbroken run ever since, has entered its fifth year, with no prospect of ever ending its run. This is undoubtedly a world's record for a play at one house.

FISKE LEFT $5,000

Oliver Fiske, the vaudeville actor who died recently, left over $5,000, one-third of which, after all debts are paid, is to go to his widow, Nellie Fiske. The remainder is to be used for the maintenance of his two children, after which the principal is to be equally divided between the two. The widow is named in the will as the executrix.

RENARD AND JORDAN SPLIT

Renard and Jordan, after their engagement at the American, will dissolve partnership. Renard will continue doing the act with Lillian West and will open shortly on the Keith Circuit.

OFFIN JOINS MAX HAYES

Phil Offin who has been in charge of the photo and billing department of the press Clipping and Photo Bureau of the Keith office for the past few years, has been confirmed as a booker and is now connected with the Max Hayes office.

CATHEDRAL QUARTET BOOKED

PITTSBURGH, Sept. 4.—The Russian Cathedral Quartet, which appeared with such success at the Strand and Capitol Theatres in New York City and which has just finished a successful Chautauqua tour, is scheduled to open in this city on Keith time shortly after Labor Day.

BURLESQUE

CHICAGO CRITIC GIVES PRAISE TO BURLESQUE

BETTER YEARLY, O. L. HALL SAYS

CHICAGO, Ill., Sept. 5.—O. L. Hall, writing in the Chicago *Journal*, has the following to say of local burlesque openings:

"The showmen who build and tour the burlesque entertainments that visit the Columbia and Star and Garter theares in this city, are doing much better by their patrons than of old. The scenery with which the burlesque stage is adorned nowadays compares favorably with that shown in standard playhouses and the costumes, which are still keeping, as is right, to the designs and tints most favored by burlesque audiences, are of a richness undreamed of by the old-time burlesquer.

"There are many talented performers on the burlesque wheels. Indeed, the burlesque stage is one of the most reliable sources of talent for the more pretentious musical comedy of the standard theatre. An earlier generation called a burlesque entertainment a leg show and it was and is that. But the bold and costly revues of the major theatre and the girl and music acts in the varieties have so far outraced burlesque in the matter of curvilinear display that a burlesque show, nowadays, must be more than merely proof that the female of the species is a biped.

"The impresari of the wheel have undertaken to extend the appeal of their shows by improving them in all departments. They first moved to improve their pictorial quality, which they have done in a most decisive manner. The Abe Reynolds Revue, at the Columbia, is a prime example of an expenusively staged burlesque. Scenery not half so attractive has backed many a $2 and $3 show in Chicago, and not many upper class shows have a richer equipment of extravagant raiment.

"Burlesque never will be what it might be until the shows are written as well as they are staged. I have no idea where or how the producers get their libretti, but, apparently, they were all written by the same hand. Nearly all of them are carbon copies of the original burlesque book which has undergone little revision in many years.

"But the shows are greatly improved and have come to do an enormous business. A company in St. Louis last week drew more than $11,000. The shows are not merely improved in pictorial quality; the 'dirt' has been scoured out of the libretti and now the comedian who cannot keep away from the blue jest is forced to keep away from the theatre."

"RECORD BREAKER" OPERATED ON

CHICAGO, Ill., Sept. 5.—Gladys Gray, a member of Jack Reid's "Record Breakers," was forced to undergo an emergency operation at the American Hospital last week and, according to the latest bulletin issued, is doing splendidly and will be enabled to join her company again within the next few weeks.

LEAVES THE COLUMBIA

Bill Usher, for the last ten years stage carpenter of the Columbia Theatre, New York, is not at that house this season, having resigned. Frank Winterhof, last season back stage at the Columbia, returned to Miner's Bronx this season.

HAS NEW PRIMA DONNA

Loisa Patterson opens this week in Boston as prima donna with Barney Gerard's "Follies of the Day." The Jones Four also opens with the same show.

HAS ADMIRER ARRESTED

Ethel Weston, a chorus girl in the Kahn Stock Company, at the Union Square Theatre, had Eugene Corrigan, an elevator operator, held in $1,000 bail by Magistrate McGeehan last week on a charge of disorderly conduct.

For three months, Miss Weston testified, Corrigan had forced his attentions on her. She told him to desist, she sajd, but he continued, and, at each performance, occupied a front seat in the theatre. Last Thursday, when the girl made her appearance, he left his seat and went on the stage through a box door. He then drew a knife and threatened to stab her, she says, if she continued to ignore him. A detective was called and Corrigan was arrested.

FINED FOR JUMPING ON STAGE

Charlie Seicher was fined three dollars in Magistrate Simms' Court last Friday, for climbing over the footlights at the Mt. Morris Theatre on Monday night and grasping Almeta Sells, one of the chorus girls of the Sim Williams Show in his arms and kissing her.

A kissing number was on at the time and young Seicher thought they wanted to kiss him, so he jumped up on the stage.

SCRIBNER LEAVES FRIDAY

Sam Scribner, general manager of the Columbia Amusement Company, will leave New York Friday for Brookville, Pa., where he will attend the Old Home Week. Scribner is one of the officers and will officiate in most of the contests. He is on the program to umpire a ball game on Wednesday between the Thunderbolts and Relics. He will not return to New York until Sept. 20.

CAROLINE WARNER CLOSING

Caroline Warner will close at the National Winter Garden Saturday night and will open with George Jaffey's "Joy Riders" the following Monday at the Empire, Hoboken. Emily Clark will open at the National Winter Garden Monday.

HOWARD FIXES UP SHOW

Tom Howard, Ben Kahn's producer and comedian, was called upon last Saturday to put in two new scenes and fix up the opening of the "Girls From the Follies," playing the Olympic.

JOE LYONS RECOVERED

Joe Lyons, who has been in Canada for his health the past year, has entirely recovered and returned to his home in Detroit. He will return to show business shortly.

WESTON STAGING NUMBERS

Bert Weston is staging the numbers for Shea's Bowery Theatre, which opens next Monday with burlesque stock. He is also acting as stage manager.

GLENNON MANAGING JACQUES

John Glennon is now managing the Jacques Theatre, Waterbury, which plays the attractions of the Columbia Amusement Company.

JOINS "SOCIAL FOLLIES"

Lester Tyson was booked with the "Social Follies" last week. He left for Baltimore Sunday, to join the company. Ike Weber did it.

FLORENCE ROTHER BOOKED

Florence Rother last week joined the "Best Show In Town" as prima donna, booked by Roehm and Richards.

KNAPP REPLACES AMBROSE

Charlie Knapp has replaced Toney Ambrose in the Jean Bedini "Peek-A-Boo" show.

BUSINESS OFF IN EAST; GOOD IN THE WEST

PRICES TENDING UPWARD

Reports from all over the country show a big increase in the patronage of burlesque houses this season, except in a few places in the East on the American Burlesque Circuit.

The shows that have been seen around New York on both circuits are of a higher standard than have been seen in past seasons and reports from out of town, state that they are better, as a rule, than ever before.

There are the usual number of changes in casts being made.

The dollar top prices that went into effect this season on the American Circuit have not had an opportunity to work out as yet, so it cannot be judged as to how they will take. But, the class of shows on the circuit warrant them.

On the Columbia Circuit, there are many houses that could get a $1.50 top, and, judging from the productions owners are giving on this circuit, such prices are not too much, when one looks over some of the shows.

The Columbia, New York, starts this week to get a two dollar top on Saturdays, Sundays and Holidays. Other houses on this circuit could charge $1.50 in New York and have no trouble getting it.

Business in the West is far better than in the East, with a few exceptions. One house on the American Circuit in the West, that, only a few years ago, did less than $3,000 on the week, recently did over $10,000, showing that the better the class of shows, the better business will be.

BRIDE'S HUSBAND ARRESTED

JERSEY CITY, N. J., Sept. 3.—Bobby La Ford, a chorus girl in the Lew Kelly show, was married at the City Hall, New York, on Wednesday, to Fred Gried. Thursday, while waiting for his bride at the stage door, Gried was arrested on an alleged charge of forging a check. He was taken to Paterson, arraigned Thursday, and held in $5,000 bail for the Grand Jury.

Miss La Ford only knew Gried a short time and did not know, it is claimed, anything about her husband forging the check. She was a member of Shubert's Gaieties chorus last season.

PRIMA DONNA MARRIES

NEWARK, N. J., Sept. 3.—Ralph Rogers, comedian, and Elsie Donnelly, prima donna of the "Big Sen ion" company playing the Gayety Theatre, were married today at City Hall by the Mayor. Jimmy Lake tendered the couple a banquet after the night show, and the entire company attended, with a few invited guests. The members of the company presented the couple with a beautiful traveling bag.

VIC DAYTON JOINS

LOUISVILLE, Ky., Sept. 2.—Vic Dayton joined the "Tid Bits of 1920" in Indianapolis last Saturday as ingenue, replacing Katherine Ross.

JOINING "CABARET GIRLS"

CHICAGO, Ill., Sept. 3.—Marshall and Engel, also Irving Geer, join Herk, Kelly and Damsel's "Cabaret Girls" here at the Haymarket.

LEAVES BILLY VAIL SHOW

Fannie Vedder has closed with Billy Vail's "Sweet Sweetie Girls."

(Continued on Pages 25 and 27)

"GOLDEN CROOKS" BEST SHOW EVER DONE BY JACOBS & JERMON

Jacobs and Jermon can point with pride to their "Golden Crooks" playing the Columbia this week. It is the best show, from a scenic and costume standpoint, that this firm has ever produced. It has a happy theme and the whole atmosphere of the show is in good taste. No expense has been spared in costuming the girls and great care has been taken in selecting the different sets, which are of a bright color scheme that blends well with the scenery.

The book of the "Golden Crooks" was written by A. Douglas Leavitt, in two acts and twelve scenes, and opens with a prologue.

Joe Emerson, who was called from retirement this season for this show, rather surprised the old timers by the easy way he took things Monday afternoon. He surely has done a comeback and, if anything, is better than when we saw him last, several years ago. He is doing a "bum," and is very funny. He shares the comedy with Jack Callahan, an acrobatic "tramp" of a different type, and George Broadhurst. Callahan is a fast, hard worker, taking all sorts of falls and bumps, and was liked by the Columbia audience. Broadhurst is doing the "dope" character he has been doing the past several seasons, and won favor. Callahan and Broadhurst were on the American Circuit last season and their entrance onto the Columbia is a success.

A very clever man and a performer to the tips of his finger nails, but whose name was not on the program, deserves credit for the capable way he worked "straight" in a ber of scenes with the comedians. He comedians. He scored a distinct hit and is a finished performer.

Sam Gould also did "straight" in some of the scenes and gave a fine account of himself. He talks well and handles himself nicely.

A most attractive looking young lady is Ann Mayers, the prima donna. She is a pretty and well formed brunette and acquitted herself very nicely in both her numbers and scenes. She reads lines cleverly and has a pleasing personality. Her gowns are beautiful and expensive in taste.

Eva Sully, a dashing little soubrette, gave a fine account of herself in her numbers, which she put over with lots of "pep." Her wardrobe is prettty.

Fluffy Norton is the ingenue and played her part very well. She did all she was called upon to do carefully, and put her numbers over well. She wore pretty dresses.

Barney Hart, Albert Plough, Chas. King Harry Statko, Sam Fink and William E. Bance played bits and took care of them well.

Leavitt, in arranging his book, injected some bits that are not new, but were staged well, and put over much to the delight of the audience.

There are many situations in the Drug Store, Restaurant, and Police Station scenes that are most amusing, and kept the audience in a constant uproar.

Broadhurst, in a specialty, went over big, through his eccentric dancing.

Callahan and a young girl were a decided hit with an acrobatic tough dance.

In the resturant scene a number of specialties were introduced. There was a white jazz band of four young men who played exceptionally well.

Slatko and Sully, a man and a woman, in a dancing specialty, more than pleased. Miss Myers, with dainty ankles and shapely limbs, put over a specialty successfully.

Broadhurst and Callahan went big with their dancing specialty.

Rand and Gould in a comedy singing and talking specialty in one, down in the last part, pleased.

There were also other specialties that won favor and were well received.

The "Golden Crooks" is a big success, and kept in its present form will be surely be talked about all over the circuit. It is a fine entertainment, has a corking good cast and is a show without a star.

The program was all mixed up and one could hardly tell who was who of the principals.—SID.

GOES TO KEITH'S JEFFERSON

Louie Foreman, musical director of the National Winter Garden, closed at that house last Saturday night and opened at Keith's Jefferson Monday, as musical director.

CONCERTS START SEPT. 19

Commencing Sunday, Sept. 19, concerts will start at the Star and Gayety Theatres, Brooklyn. Two shows each Sunday will be given, booked by Joe Shea.

HOWARD STILL WITH "FOLLIES"

Lew Howard did not leave the "Girls From the Follies," and is still with that show.

THE NEW YORK CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Founded in 1853 by Frank Queen
Published by the
CLIPPER CORPORATION
Orland W. Vaughan....President and Secretary
Frederick C. Muller.....Treasurer
1604 Broadway, New York
Telephone Bryant 6117-6118
WALTER VAUGHAN, EDITOR
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, SEPTEMBER 8, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.
THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION
One year, in advance, $5; six months, $2.50; three months, $1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg. Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1604 Broadway, New York
Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

SOMETHING FOR NOTHING

Now, it is reported, the Democratic party is getting ready to ask the actor to support its presidential candidate. Already there has been organized by the Republican party, for the same purpose, the Harding-Coolidge Theatrical League, with Al Jolson figuring as its head.

It isn't merely a collective vote that the candidates are seeking from the actor. It is also his political support and influence before election that they are after. For they realize that the actor, by reason of his travels throughout the country and his constant mingling with the public, is capable of swaying political opinion.

All of which is, perhaps, as it should be. But, what does the winning candidate or party propose to do for the actor after election? Will an actor or some other representative of the profession find a place in the high councils of the victorious party? Do the candidates realize that the theatrical business is an industry and, as such, is just as much entitled to government protection and encouragement as the automobile industry, for example? It does not seem so.

Senator Harding has declared his intention of "taking care of the theatrical profession," if elected. Presumably, he will, to the best of his ability. Governor Cox, his opponent, may also be relied upon to take care of the theatrical profession to a like extent.

But where's that plank in the platform of either party which has to do with the theatrical profession or industry? Where is the plank by which either candidate, if elected, will be bound? If there is such a plank in the platform of either party it has thus far remained one of the great secrets of the campaign.

Thus we have the spectacle of great political interests asking for theatrical support, but offering nothing that might be considered substantial in return. We do not mean this in the sense of the political henchman asking the boss for reward after election. What we do mean is that it is about time that both political parties included people representing the theatre, as well as the theatre itself, in its after-election legislative functioning.

For example, there is no reason why the party that the actors support should not eliminate the war tax on tickets of admission to theatres and other places of amusement. This tax is already beginning to be felt as a burden on the theatrical business.

During the last few years the theatrical business reached its highest successful level. But now, in line with the deflation that is going on in almost every industry throughout the country, the theatrical business will also suffer. And, unless the war tax is removed, the slump in the theatrical business will be much more keenly felt.

So, if either party wants the support of the theatre and theatrical people, why not come out and state, open and above board, just what it will guarantee to do in return in the event of being successful. It is no more than fair that it should.

EXPLAINS ABOUT WILSON SISTERS

Editor New York CLIPPER,

Dear Sir: In your recent issue you printed a statement regarding Tom Moore, Wilson Sisters and Equity. You printed their side. Now print mine, even if only in justice to me.

I had need of two girls in my act and went to Equity. They, through their Mrs. Lawler, sent me two girls, "Wilson Sisters," whom they (Equity) guaranteed could sing and dance. And the salary was agreed upon at $100 a week.

When they opened with the act, they could **neither sing nor dance** and were only three months on the stage. However, I made the best of a bad bargain, changed my act around and took the biggest part of the act myself. **I had signed contracts for our appearance,** so had to appear or **pay.** The "Wilson Sisters" got worse, being that kind, and I had to call them. They said they would quit. I told them to quit and be d———d. Then they attached the salary **for the two weeks' notice,** which they maintained I should pay. The money is still held in Petersburg. The attachment proceedings come up September 16, at which time we will see just who is right and who is wrong.

There was no trick played on them by anybody. They had their mother with them in the name of (Equity) to continue, because they knew certain facts would get out about them if they left without notice. The facts will come out now. September 16 is the date, Petersburg, Va., the place. Yes, I said they were only worth $30 each, just ordinary back line chorus girls, who were foisted on me by (Equity).

Yours truly,
TOM MOORE.

TWENTY-FIVE YEARS AGO

Luckie Thurlow played the Casino Roof Garden, New York.

Robert E. Graham, Herbert Wilkie, Katherine Germaine and Lella Linden were with the opera, "A Trip to the Rockies."

Lilly Post appeared at Keith's, Philadelphia.

"Fleur-de-Lis" was produced at Wallack's, New York, with Jefferson de Angelis, Melville Stewart, Alf Wheelan, Ida Fitzhugh, Kate Uart, Alice Cameron and Della Fox in the cast.

"The Sporting Duchess" was produced at the Academy of Music, New York, with E. J. Ratcliffe, Alfred Fisher, William Harcourt, R. A. Roberts, J. H. Stoddard, Agnes Booth, Cora Tanner, Agnes Proctor, Alice Fisher and Jessie Busley in the cast.

"Princess Bonnie" was produced at the Broadway Theatre, New York.

"Lost Twenty-four Hours" was produced by Robert Hilliard.

"The City of Pleasure" was produced at the Empire Theatre, New York.

"A Man with a Past" was produced by Joseph and E. M. Holland.

Answers to Queries

A. A.—Emma Dunn was featured in "Old Lady 31."

C. R. T.—Orville Harrold was at one time in vaudeville, also burlesque.

V. R. A.—Laura Biggar and Bert Haverly played together in "A Trip to Chinatown."

B. K.—Al Jolson is generally reported to be the highest paid comedian in the world to-day.

T. U. K.—Frances Starr created the leading role in Eugene Walter's play "The Easiest Way."

A. B.—In answer to the Ford Sterling question, we don't know whether or not he is a Hebrew.

T. G.—Bill Bailey and Lynn Cowan were at one time members of the Blossom Seeley vaudeville act.

O. K.—Bert Erroll, the impersonator, is an Englishman, but whether a Hebrew or not we do not know.

M. R. A.—The title of James J. Corbett's first play was "Gentleman Jim." The Naval Cadet came later.

T. A.—Laddie Cliff is now appearing in the London music halls. He will be seen in America early this Winter.

T. V. T.—Jean Adair played the vaudeville act "Maggie Taylor, Waitress," over the big time for several seasons.

R. A.—The Dolly Sisters are now in London. They may be seen in America this coming season in a new revue.

C. M. T.—George McKay and John Cantwell were at one time vaudeville partners. Their act was called "Below the Deadline."

T. U. K.—"The Basker" was written by Clifford Mills and was first produced in New York at the Empire theater, on October 20, 1916.

J. D.—Eddie Akin is not with any burlesque show at present. You can write him in care of the "Clipper" and the letter will be advertised.

C. C. A.—Robert Edeson was born in Baltimore, Md., in 1863. He is therefore 57 years of age. No doubt whatever about his ability as an actor.

R. A.—Carrie Jacobs Bond wrote "The End of a Perfect Day." She is now appearing in vaudeville, singing that and other songs of her composition.

C. V.—"The Man Who Came Back," Jules Eckert Goodman's play, was founded on John Fleming Wilson's story, published in McClure's magazine.

L. B. T.—Peggy Conners is not in burlesque this season. You can write her in care of the CLIPPER. The letter will be advertised and will doubtless reach her.

M. R. A.—The Riverside theater was originally a William Fox house. It was purchased by the Keith interests in 1916 and has since shown big time vaudeville.

B. B.—Al Jolson is said to be the son of a Jewish Rabbi. You can get detailed information regarding him, his age, parentage and the like, by addressing him, care of the Shuberts.

V. R. A.—Eben Eugene Rexford and Hartley P. Danks wrote "Silver Threads Among the Gold." It netted its writers practically nothing as it was sold in manuscript form for a few dollars.

M. T. A.—George M. Cohan was born in Providence in 1878 and on July 3, instead of July 4, as commonly believed. He wrote song hits at the age of sixteen, one of the first being "Venus My Shining Love."

H. M. W.—Never heard of the "Life of Abe Leavitt" in book form. M. B. Leavitt wrote a book called "50 Years in Theatrical Management." You can address him in care of the Elks' Club, New York.

Sum.—As I understand it from your letter the bets were all verbal and no money was deposited. If "A" offers to pay "B" and "C" $100 to call the bets off and withdraws the offer before "B" and "C" have time to consider it, how can you stop him? All bets should be made with cash deposited with a stake holder and arguments avoided.

Rialto Rattles

LITERALLY AND FIGURATIVELY.
Many a passenger reading a newspaper in Brooklyn subways is behind the Times.

TRAVELED SOME.
Since the run of "George White's Scandals" at a Broadway theatre, many actors have been around the Globe.

PATRIOTICALLY INCLINED.
David Belasco is booking attractions at one of his theatres for the good of the Republic. But, that is no Criterion.

SUGGESTION FOR DRAMATISTS.
Spend a week riding in the Bronx subway trains and you will get enough "atmosphere" for a dozen plays with locales in as many different countries.

CHEESE CLUB PLEASE NOTE
Frank Conway, the courteous publicity man of the Orpheum circuit, who has lately directed his intellectual flow of verbiage as the author of a sketch, was interrogated regarding the easy time he had in placing the sketch on the big time. "How did you land 'The Beautiful Lady' in vaudeville?" asked one of his conferres, "which way did you go about it?" "Oh, the Con-way is always the easiest," replied Frank, which proves that even a press man has a certain sense of humor.

POSSIBLY NOT LITERALLY.
An electric sign at the Criterion Theatre displays the following.
Fitzmaurice's
Right to Love
MAE MURRAY
and
DAVID POWELL

IN MILITARY TERMS
With so many musical comedies appearing at the New York theatres the coming season, would an attendance at several be properly spoken of as "revueing the troops?"

GLOSSARY OF TECHNICAL TERMS.
Proscenium Arch—That part of the theatre generally between the audience and the stage, used by dancers to run against, comedians to lean against, and others to hold to for support when taking bows.

"One"—A space of greatly varying dimensions, but mostly very shallow, and arranged so that it is almost impossible to pass a piano without walking in the footlights. Used by emergency acts while the stage is being set for the regular acts which follow.

"Two"—A compromise between "one" and "three," and with some acts to do their turn, which should be in "three" or "one," in this space, because the stage hands cannot figure out how to set the stage.

"Three"—A space larger than "one" or "two," given to headliners if they want it and sketches because they need it, but to not many other acts if the stage manager can help it.

Orchestra—A collection of various nationalities, from a lone pianist to a bunch large enough for a poker game, who are supposed to pick up cues. They generally are late in so doing on Mondays and Thursdays, and harmonious discords are the result. They are supposed to play music but they usually make U-sick.

Leader—Sometimes called "director," and supposed to be an expert in handling cues and waving a short one about in the air. Without chalking up, he is supposed never to miss but he frequently misses many combinations. He and his band are frequently discussed in dressing rooms.

Dressing-Rooms—A small portion of the theatre given to actors in which to change their clothes, in more or less privacy; with few exceptions rather inaccessible from the stage without a long walk and climb. Generally small, badly lighted and littered up.

Star Dressing Room—In vaudeville, a room, to the door of which is affixed or painted a small, five-pointed star, as a sop to the actor's vanity.

(To be Continued)

MELODY LANE

WOOLWORTH'S TO CUT MUSIC OUT OF BIG BROADWAY STORE

Department in Broadway and 35th Street Establishment to Be Discontinued—May Be First Step Toward Elimination of Music in All Woolworth Stores

Within the next few weeks the music department of the F. W. Woolworth store at Broadway and 35th street, New York, is to be discontinued and the space now given over to the display and selling of popular songs is to be utilized for some other line of merchandise.

The news of the proposed closing of this department was received with considerable surprise among music publishers for the Broadway store had since its opening made a big feature of its song department and a vast amount of music was sold over its counters. According to one of the clerk's in the department, this store could in the days when popular hits retailed for ten cents a copy, dispose of from ten to fifteen thousand copies of a success.

In addition to this the store was, on account of its prominent location and the enormous number of people which daily crowded its aisles, looked upon from the music men's standpoint as one of the most important stores in the entire Woolworth chain.

The store demonstrator who played the various numbers during the rush hours had around her counter an audience which numbered many thousands daily and in addition to the sales actually made the department was looked upon as particularly valuable from the exploitation standpoint. It was generally believed that in addition to the sales actually made over its counters, the demonstrations sent hundreds of people into other Woolworth stores at some later date to purchase copies of the numbers they had first heard demonstrated in the big Broadway store.

Whether or not the closing of the music department of this store is an indication that the Woolworth syndicate is about to abandon music in its many stores, could not at the time of going to press be ascertained but the decision in connection with the 35th street store was doubtless not reached without some careful thought in regard to the general music condition in its various stores throughout the country.

There is no denying the fact that the Woolworth counters are short of song hits as the result of publishers raising their wholesale price. Practically every big publishing house has eliminated from its catalogue the ten-cent number, and of those that still issue a few comparatively little work in the advertising and exploitation line is being done in connection with them.

The music men frankly state that the decision to eliminate the ten-cent song was forced upon them. The constantly increasing price of paper, printing and operating expense has reached a point where it is they say an utter impossibility to produce music which can be retailed at ten cents per copy, the rate which prevails throughout the Woolworth stores and from which the syndicate heads have repeatedly stated it will not deviate.

ROBINSON WITH WATERSON

J. Russell Robinson, a recording artist for the Q. R. S. Co., has signed to write for the Waterson, Berlin & Snyder Company, Con. Conrad, Robinson's writing partner, has joined the Waterson professional department.

HURST SINGS WITMARK SONGS

Frank Hurst, at the Palace last week, featured two of the new Witmark songs. They were "My Home Town is a One-horse Town but It's Big Enough for Me" and "Early to Bed and to Rise Never Made Anyone Wise."

BACK ON ORPHEUM TIME

Johnny Black, composer of "Dardanella," is now playing the Orpheum time. Black has been writing several new numbers, which will be released during the coming season.

JOLSON SINGS "SEPTEMBER"

The Al. Jolson phonograph record of "In Sweet September," a recent release in the Columbia catalogue, is said to be one of the best records of the year.

EUGENE WEST'S MOTHER DEAD

The mother of Eugene West, the songwriter, died last week at her home in New Orleans, La. She was 83 years of age.

AL. BRYAN WITH FISHER

Al. Bryan, who for the past two years has been on the writing staff of Jerome H. Remick & Co., is now with Fred Fisher.

SAM FOX IN NEW YORK

Sam Fox, the Cleveland publisher, has been spending the past week in New York.

KAPLAN WITH HARRIS

Sol. Kaplan has joined the professional staff of Charles K. Harris.

FOX OPENS NEW OFFICE

Sam Fox, the Cleveland publisher, has opened a new branch office in the Cecilia Building at 158 West Forty-fifth Street, one door from Broadway.

The Fox offices are on the third floor and extend from the front to the rear of the building. There are seven rooms in all with two entrances from the corridor, the front entrance leading into the general offices and the other to the band and orchestra department.

Three of the rooms are fitted up as sales and stock rooms and mahogany furniture is used throughout. The professional rooms are the big feature of the new offices, which were fitted up under Mr. Fox's personal directions.

In Studio A Mr. Fox has outdone himself. The first object that attracts the eye is a Kranich & Bach baby grand piano. This room is decorated in old rose and ivory. A massive chandelier with a pink-lined, champagne-colored silk shade is suspended from the ceiling. A piano lamp stands at the left of the keyboard. The paneled walls contain tastefully arranged pictures. An armchair and settee in damask and an ample velour-cushioned window seat with cushions to match give a cozy air to the studio. A spinet desk is provided for the convenience of artist visitors. A fine taupe saxine rug covers the floor. A double mullioned window is artistically draped with silk curtains. Double French doors with silk curtains connect the studio with the manager's office.

Studio B is also very appropriately furnished with an upright piano, a leather covered settee, a flat topped desk and a piano lamp. Blue rugs have been provided for this room and for the offices.

SHERWOOD ON VACATION

Vincent M. Sherwood, Eastern manager of the McKinley Music Company, is on a three weeks' vacation.

MUSIC TITLES CONFLICT

A conflict has arisen in connection with the Joe Maxwell song "Sagamore," and a number by the same name issued by E. F. Goldman, the band leader.

Joe Maxwell's song, which has enjoyed a big sale, was written and copyrighted in March, 1920. Goldman's number, according to a program announcement printed in connection with one of his band concerts states that his number was written in May of this year.

Joe Maxwell publishes the "Sagamore" which he wrote. Carl Fisher issues the Goldman number.

Maxwell claims that he sent a copy of the band arrangement of his number to Goldman shortly after he published it.

Maxwell read an announcement in one of the dailies that Goldman was to play "Sagamore" at one of his concerts given last week and went to hear it. As he had advertised his number rather extensively and had also sent Goldman an arrangement, he expected to hear the band play it. To his surprise the "Sagamore" performed by the band was an entirely different composition.

SONGWRITER IS BANKRUPT

Alexander Gerber, the songwriter, has filed a petition in bankruptcy with liabilities of $4,575. His only assets are stated to be an interest in and to a contract made and entered into with M. Witmark & Sons for royalties due or to become due, the value of which can not be ascertained.

The creditors are M. Witmark & Sons, $3,200; Charles Phillips, $725, and Louis Cohen, who secured judgment for $650.

NEW REMICK RELEASES

Among the many Remick releases which are being sung by leading vaudeville artists are "Hold Me," the number recently purchased from Sherman, Clay & Company, "Hiawatha's Melody of Love," and "La Veeda." These three numbers are leading the big Remick catalogue in point of sales.

STERN HAS MANY NOVELTIES

Among the Jos. W. Stern & Co. song releases for the new season are many novelty numbers, suitable for all kinds of acts. They are "Jazz Vampire," "Sweetest Lady," "The Argentines, Portugese and Greeks," "Blue Diamonds," "Old Man Jazz," "Naughty Blues" and "Thanks."

NEIL MORET HAS A NEW ONE

Neil Moret, who, since the days of the famous "Hiawatha," has turned out a succession of song hits, has a new one called "Rose of My Heart," which, judging from present indications, will rival in popularity any of his previous successes. It has just been released by Leo Feist, Inc.

SONG HITS IN WENRICH SHOW

There are no less than three song hits in the new Percy Wenrich show, "Maid to Love." They are "Love's Little Journey," "You Can Trust Me" and "There's an Old Flame Burning."

NOVELTY SONG RELEASED

Max C. Freedman and Harry D. Squires, writers of "In the Heart of a Fool," have written another novelty number called "Just Another Fool," which has recently been released.

IRA SCHUSTER IS A DADDY

Ira Schuster, of the Leo Feist Inc., professional department, is now a daddy. A baby girl weighing six and one half pounds arrived at the Schuster home on Saturday.

IRVING BERLIN BACK

Irving Berlin returned to this country last Sunday after a trip through England, France and Belgium.

JAZZ TUNES START LAW SUIT

The ranks of Washington musicians are disrupted over jazz music and a bitter war over the syncopated melodies is in full swing. The fight, which all declare is to be to a finish, was precipitated by the action of the management of one of the big hotels which discharged an entire orchestra because of the refusal of the leader to play jazz tunes.

Last week the leader retaliated by starting a suit at law for $15,000 against the management for alleged breach of contract. The musicians of Washington are divided over the question. A number have declared themselves strongly against jazz music and state that it has no place in the repertoire of a musician but belongs to those whose knowledge of music is but elemental. Others are just as strongly in its favor, one of them being Bert Saulsman, leader and composer of many jazz melodies. He says:

"You can laugh at jazz, despise jazz, swear at jazz, or disown jazz, but one thing cannot be denied—jazz is most decidedly a powerful means of self-expressions, a means of expressing the impulsive, explosive, intense feeling of the human soul.

"To play real jazz you must have an artist's soul and temperament; you must be a genius. You know how hard it is to teach some truly excellent pianists to play ragtime. It's not in them. Well, it's that way with jazz. You can't teach a person to play soulful jazz unless he has jazz in his soul. He may understand perfectly what jazz is, may know how the effects are produced, but the jazz tricks are not written into the music—they can't be—and if he hasn't a jazzful soul he won't be able to squeeze any jazz out of the instrument."

LINCKE'S MUSIC STARTS FIGHT

C. B. Cochrane, the London theatrical manager, and Grossmith & Lorrilard, also well-known managers and producers, are in the midst of a fight regarding the production of "Mie-Mie," a musical play, the score of which was written by Paul Lincke.

Mr. Cochrane says it is a German piece and should not be allowed on the English stage. Grossmith & Lorrilard deny this and say it is a French piece, admitting that part of the music was written by Lincke, an "enemy alien" by birth, but who for years before the war was a conductor in a French theater. Cochrane has big posters outside of his theatre which read "Don't go to German plays. "Every German play is German propaganda." Lincke's music is well known in America; his "Glow Worm" was a great hit a few years ago and is still in the repertoire of the big orchestras.

FEIST GETS NEW K. & B. SONG

"Feather Your Nest," a new song recently released by Kendis & Brockman, has been taken over by Leo Feist, Inc., and a campaign of exploitation in connection with the number will be immediately started.

The placing of this number with the Feist house indicates that Kendis & Brockman are to continue their policy of last year which was to write a number, publish it and start it on the road to popularity and then place it with a large house, which, on account of its facilities for popularization and creating additional sales, would be able to get a far greater return than if they retained it in the Kendis & Brockman catalog. They did this with "Bubbles," "I Know What It Means to be Lonesome" and other numbers which became big sellers.

NEW HARRIS RELEASES

"Show Me How" and "Somebody Cares for Me" are two of the new Charles K. Harris song releases which are attracting considerable attention among professional singers.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on Page 23)

Wanda Lyons sailed last week for Paris.

Ernest Truex is to be starred by the Schuberts.

Frank Tours is to conduct the orchestra in "Mecca."

Fay Bainter has resumed her role in "East is West."

Beatrice Hart is to play the leading role in "Sonya."

George Wiley has joined Billie Beecher's "Tunerville Tooters."

Earl Craddock has been engaged for Belasco's "The Son-Daughter."

Juanita Mitchell opened September 1 at the Blue Bird cafe, Montreal.

Lew Preston has poined "The Lincoln Highwayman," a Paul Dickey act.

H. K. Gates is now business representative for the "Al Noda" attractions.

Frances Merlin has been appointed producing director for the Celtic Players.

Helene Sinnott is to head a second company in "East is West" this season.

Edith Jane will be seen with "The Royal Vagabond" on tour this season.

Gertrude Vanderbilt arrived home from Europe last week aboard the France.

Mary Beth Barnelle has been engaged for the "Gus Edwards' Revue of 1920."

Donald Duff is to play the Japanese role with the "La La Lucille" Company.

Hassard Short has been engaged to stage "Her Family Tree," for Nora Bayes.

Bessie McCoy Davis is ill with an attack of tonsilitis, at Alston's Sanitarium, New York.

Dixie Brown will open in four weeks on the Keith time in a new act by Tom Brown.

Rice and **Elmer** open September 24 for a tour of the Loew time, booked by Abe Feinberg.

Fred Heider, principal comedian with "Listen Lester," was married last week to Elsie Bird.

Betty Burke, through **Cordelia Tilden,** has been placed with "La La Lucille," to play Lucille.

Powers, Marshand and **Delmere** have been booked solid over the Loew time by Bob Baker.

Edna Goodrich will go on the road again this season in her "Sleeping Partners" company.

Edna Vaughn has been engaged by Charles Coburn and is now rehearsing in "French Leave."

Claudia Coleman opens September 6 for a tour of the Keith western time, at the Palace, Chicago.

Estelle McIntosh, a niece of **Joseph Cawthorne,** has been engaged for a part in "The Night Boat."

Nat Mortan has been placed with **Jean Bedini's** "Peek a Boo" by **George King** of the Bestry office.

Dodson Mitchell has been engaged by **George M. Cohan** to support **Arnold Daly** in "The Tavern."

Masters and **Kraft** open a new act with six people, September 27 under the direction of Max Hart.

Patricia Morris has been engaged to play the ingenue lead in **Thomas Dixon's** "A Man of the People."

Emil Breitenfeld has replaced Eddie Horton as organist at the California Theatre, San Francisco.

Nate Anderson has been engaged to play with the Majestic Theatre Stock Company, San Francisco.

Waldemar Lind has been appointed musical director of the Mission Theatre Orchestra, San Francisco.

Tom McGuigan, eccentric jazz dancer, has been signed by Harry Bestry with Fred Bowers' new revue.

Frances Mann has been signed for one of the leading roles in the **Owen Davis** farce, "Marry the Poor Girl."

Joe O'Neil, formerly manager of Proctor's 125 Street Theatre, is now managing the Lyceum, Bayonne, N. J.

Ned Dandy is re-writing an act formerly done by the De Wolf girls, entitled "Clothes, Clothes, Clothes."

Bobby Reed and **Marjorie Mason** have joined the Orpheum Players, at the Orpheum Theatre, Montreal.

Ruth Syrop has returned to her desk in the Tom Rooney office after a three weeks' vacation at the seashore.

Captain Clarke, with his animal act, is playing at Gloversville, New York, with the Joyland Exposition Shows.

Beatrice Noyes has been engaged by Oliver Morosco for a role in Owen Davis' new farce, "Mary, the Poor Girl."

Tom Rooney had a typewriter stolen from his office last week during the temporary absence of the stenographer.

Billy Horniman, Howard F. Smith and **Elizabeth Allen Smith** will be in the cast of "Sonya," Joe Klaw's new play.

Albert Hinrick, a dancing teacher, was arrested last week charged with impairing the morals of four of his young pupils.

Ruth Shepley and **Tim Murphy** have been engaged to head the cast of Guy Bolton's new comedy, "Wild Cherry."

Arthur Terry, musical director for Chauncey Olcott, opens with the show at Stamford, Connecticut, September 14.

Johnny Baxter, formerly employed at Coney Island, has opened an agency in the Grand Opera House Building, Chicago.

Otis Skinner arrived in New York last week from the Coast to consult with Alf Hayman about a new starring vehicle.

Latoy and **Vesya,** who returned from England two weeks ago, opened at the Orpheum Theatre, Memphis, on Aug. 30.

Ben J. Brown, last season musical director with the "Mischief Makers," is with the "Bathing Beauties" this season.

M. E. McNulty, proprietor of the Palace Theatre at Red Bank, has been made a life member of the Actors' Fund of America.

Mack Kennedy, an eccentric dancer, has been engaged by Henry W. Savage, Inc., for "Lady Billy," Mitzi's new musical piece.

L'Estrange Millman, Gregory McGregor, Grace Allen and **Edward Favor** have been engaged for Will Morrisey's show "The Invasion."

Jane Manner, dramatic reader, last week returned from Europe, bringing with her Israel Zangwill's new play, "The Cockpit."

Rachel Barton Butler is again in New York supervising rehearsals for her new comedy "Mom," which Oliver Morosco is producing.

"Boots" Wooster will play the leading feminine role in Louise Coleman's new play "The Toreador," to be produced by the Selwyns.

Dee Loretta has been added to the cast of "Jimmie," the new Frances White musical comedy now in preparation by Arthur Hammerstein.

Whitford Kane last week resigned from the directorship of the Celtic Players to devote his time to the completion of a new play.

Ferry Corwey, the clown, will be retained at the Hippodrome throughout the holidays. His original contract was for four weeks only.

William Seabury was unable to open at the Palace in Chicago on the Monday matinee of last week, due to the failure of his baggage to arrive.

Rosa Raisa, the leading dramatic soprano of the Chicago Opera Association, will arrive in this country from Italy on September 20.

Lew Beckeridge, formerly end man with Gus Hill's Minstrels, has left for St. Louis to join a musical comedy for next season.

Queenie Nazarro is seriously ill at the Hotel Pennsylvania New York, and preparations for Nat Nazarro, Jr.'s new revue have been suspended.

Howard Scott has been engaged by Arthur Maitland and will appear in "The Devil's Disciple" in the Maitland playhouse, San Francisco.

Vardon and **Perry** have received a route over the Loew time and open Sept. 6 at the Victoria. **Fitzpatrick** and **O'Donnell** are taking care of the act.

John H. Albright, seventy-two years old and well known among circus men, married Genevieve Sweet, of Rensselaer, at Albany, last week.

Louise Foxwell, wife of **Vincent Valentini,** has left the Misericordia hospital, where she was operated on for appendicitis, and is doing nicely.

Beatrice and **Marcella Swanson** have been engaged for "The Girl in the Private Room," a new musical production shortly to be made by the Shuberts.

Desiree Lubovska, recently returned from Europe, is to play the leading role in "The Temptations of Eve," which Orion and Colby are producing.

Delea and **Orma, Boland** and **Blair, Christie** and **Ryan** and **Little Caruso** and **Company** have been given routes over the Loew time through Otto Shafter.

John Durand and **Herbert Grimwood** have been engaged by Comstock and Gest for "Mecca," which opens at the Century theatre the first week in October.

George Marion will be in the cast of "Blood and Sand," in which Lionel Barrymore will be seen this season. He will also assist in the staging of the piece.

Amelia Gardner has been engaged by Henry W. Savage, Inc., for a role in "Cornered," the comedy drama in which Madge Kennedy will return to the stage.

Francis Wilson and **De Wolf Hopper** have been placed under contract by George C. Tyler and will be jointly starred this Fall in a revival of "Erminie."

Jack Haskell, general manager for the J. C. Williamson interests of Australia, who has been in this city for the past two weeks, will sail for Australia this week.

Harold Vosburgh has just finished with The Cayuga Picture Company at Ithaca, N. Y., and is now rehearsing with Barney Bernard in his last season's role "His Hon. Abe Potash."

William Roselle has signed a contract with **Oliver Morosco** to join the cast of "Mary the Poor Girl," the **Owen Davis** farce, which will open out of town in two weeks.

J. Anthony Smythe has resigned as leading man of the Fulton Theatre Stock Company at Oakland and has joined the Republic Theatre Stock Company, San Francisco.

Florence Eldridge will play the leading feminine role in Michael Goldreyer's production, the title of which has been changed from "Something for Nothing" to "The Shortcut."

Bert Feibelman, formerly with the Cohan and Harris office, and also David Belasco, has joined the William Fox organization to assist Samuel F. Kingston in the casting department.

Percy Winter has been engaged as stage director for the special "Lightnin'" company that is to tour the larger cities and will also alternate with Milton Nobles in playing the leading role.

Edward H. Robbins, who recently closed his regular summer stock season at the Royal Alexandria Theatre, Toronto, will sail for Europe this week where he will remain for the rest of the season.

Gus Lowenburg, the New Orleans producer of shows, who was in New York looking for new material and performers, paid a short visit to Saratoga and returned to New Orleans last week.

Kenneth Harlan, Gilbert Douglas, William H. Pringle, Rose Winter, Gaston Bell, Maude Milton, Charles Newsom and **Arthur Fitzgerald** will be included in the cast of Guy Bolton's new comedy, "Wild Cherry."

"The California Bathing Girls," produced by **Earl Lindsay, Tom Rooney** and **Harry Walker,** and recently at the Broadway, New York, is booked for six weeks through Pennsylvania on the **Sablotsky** and **McGuirk** time.

Clinton and **Rooney** closed at Electric Park, Kansas City, recently and motored to New York; they will spend a month's vacation at their home in Freeport before opening their season's route on the Keith time.

William Stewart of the N. V. A., who has been attending to the duties of **John Liddy** as well as his own while the latter was on his honeymoon trip, left last Saturday, for a two weeks vacation at Atlantic City.

Billy Walsh, formerly of Fields and Walsh, and more lately of Keene and Walsh, split with his partner, John Keene, last week and has come East from Chicago, opening in a new act this week. This is his first Eastern showing.

Lawrita Kelly, daughter of Lew Kelly, well known comedian on the Columbia Circuit, leaves New York next week with her aunt for Denver to spend the Winter. While in that city she will take a series of lessons in classic dancing.

Richard Bosch, who, for the last ten years, has been a musical performer in **Dillingham** musical shows, and was more recently a member of **Tom Brown's Band** in "Chin Chin," has been made assistant manager of Loew's Victoria Theatre. **Joe Vogel** manages the house.

Robert Ames, Hugh Cammeron, Annie Mack Berlein, Marion Kerby, Percival Moorse, Charles Halton, Robert Bentley, Edward Poland, Frances Goodrich, Lawrence William and **Louis Le Bey** will be seen in support of **Florence Nash** in "Nothing Doing," Barry Conner's new farcial comedy.

(*Continued on page 23*)

FEIST HITS

A TANTALIZING TUNE
SET TO TANTALIZING WORDS

HONOLULU EYES

FULL OF HARMONY—WITH AN EXCEPTIONAL OPPORTUNITY FOR AN OBLIGATO—FITS ALL VOICES.

CAN'T SIDE TRACK THIS ONE. IT'S A REAL NATURAL HIT

I'M IN HEAVEN WHEN I'M IN MY MOTHER'S ARMS

GROWING MORE POPULAR EVERY DAY NOW IS THE TIME TO SHARE IN ITS POPULARITY

CHICAGO
Grand Opera House Bldg.
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ST. LOUIS
Calumet Bldg.
MINNEAPOLIS
216 Pantages Bldg.
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Globe Theatre Bldg.
KANSAS CITY
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PITTSBURGH
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A DOUBLE QUICK HIT
WITH SINGLE AND DOUBLE VERSIONS

SWEETHEART BLUES

Another—
"GEE, I WISH I HAD A GIRL"
PLENTY OF SPECIAL MATERIAL

LEO FEIST, Inc.

711 SEVENTH AVE., NEW YORK

DRAMATIC and MUSICAL

NEW "MIDNIGHT FROLIC" GORGEOUS AND NOVEL; KEEPS UP STANDARD

Time was when the movie men were wont to swipe some of Flo Ziegfeld's prettiest show girls, Olive Thomas, Marion Davis, Martha Mansfield, Mary Hay, Kay Laurel, et al. In fact, the Pittsburgh, and points further West millionaire who used to carry off a show girl a few minutes after he was introduced to her was ousted from his kidnapping business by the movie managers, a reel of celluloid apparently being considered more valuable to the present day product than the unearned increment that a chewing gum manufacturer's son could offer her.

But now Ziegfeld has turned the tables on the movie barons. Instead of letting them take another of his girls he took one of theirs. Thus, in the new "Midnight Frolic," which opened atop the New Amsterdam Theatre last Thursday night, we find the titian-haired Pearl Sheppard, stepping lightly as one of the silkily attired coryphees of the Ziegfeld aggregation.

It's a gorgeous and interesting roof show that Ziegfeld has presented. He has spared no expense and the result is a production whose sheen and color is more entertaining and worth while than the performing ability of some of the people in it.

Teddy Gerard is one of the newcomers. Presumably she was brought from England to take the place of Lillian Lorraine. And, though a lady may figure prominently in the Sunday magazine "spreads" of our daily papers, as Teddy Gerard has done, it doesn't follow that she can readily take Lillian Lorraine's place on the roof. Miss Gerard led the ensemble in a few dance numbers, even as the fair Lily used to do, but she hasn't the other's ingratiating personality. Lily was always in good spirits, and not even Mr. Volstead himself could down the fair one's naivette (sic). With Miss Gerard, it's different. She's just a graceful dancer and sings in fair tones.

Herbert Hoey is the new juvenile. He's better looking than Jack Price Jones, and a few of the others that went before him. But, his voice hasn't the carrying power that Jones' tones sometimes had.

Forest and Mason, the lady of whom plays the piano, sang two songs and proved thereby that they are more entertaining when they are rendering a jazz tune than any other kind. Their performance didn't create much of a furore. But, just the same, they are capable performers.

The Rath Brothers, watched by the Federal judge who is to decide whether they remain with Ziegfeld or go back to the Shuberts, who have petitioned the court for their services, earned the first real outburst of sincere applause by their graceful and distinctive acrobatic performance. That they scored goes without saying.

Then came William and Gordon Dooley, presenting a burlesque on the Rath Brothers' act. And a mighty funny burlesque it was too. These Dooleys are essentially entertaining in everything they do, and they did a number of other things in this show. With the possible exception of Jack Hanley, the juggler, the Dooleys are the most humorous element in the show.

It must be understod that while these former vaudevillians were functioning, between their acts there were some mighty beautiful ensemble numbers presented. But the "Metropolitan Handicap" number that closes the first part of the show had more pep and go than any of the numbers that preceded it. The girls, at the finish, rode clear across the dance floor on mechanically propelled hobby horses—rode in race formation and got a big hand for their efforts. This number was excedingly well staged by Edward Royce, who deserves a great deal of credit for the smooth manner in which he arranged it.

In the second part of the show John Steele sang a song called "Rose of My Heart," written by Neil Moret, which is the most tuneful number in the show. The staging of this number, too, was excellent, the arches festooned with roses being very effective.

Edyth Baker played syncopated tunes on the piano, the same as she did in the last show and won a great deal of approval by her efforts, as did the Fairbanks Twins.

"Le Trousseau" was what they called the Ben Ali Haggin tableau and it was gorgeous. Following that, Teddy Gerard sang a song called "Puff, Puff, Puff," assisted by the girls, who distributed cigarettes to the men at the front tables.

It was in this part of the show that Jack Hanley performed his act. Hats, balls, pots, pans and sticks he juggled and his ability is so great that it seems he could even juggle a hair. He's the best of the lot, alright, is Hanley, unless it's W. C. Fields that might be considered his superior, and he certainly earned the vociferous applause he was accorded.

The new Ziegfeld show is not a better one than some others we have seen on the roof, but it is a mighty good one, anyhow. The program of the entire show was as follows:

ZIEGFELD MIDNIGHT FROLIC

Staged by Edward Royce; written by Ballard MacDonald; composed by Harry Carroll; scenes by Joseph Urban. Conceived and produced under the personal supervision of F. Ziegfeld, Jr.

PART I

1. Opening—
"The Compère".....Billy Mason
"The Commère".....Kathlene Martyn
"The Interruption".....Herbert Hoey
2. "Summertime".....Sung by Herbert Hoey
"Riding".....Perle Germonde
"Golf".....Emily Drange
"Bathing".....Gladys Loftus
"Motoring".....Olive Osborne
"Mountaineering".....Alta King
"Canoeing".....Beatrice Milner
"Tennis".....Marie Wallace
"Polo".....Avonne Taylor
"Baseball".....Kathryn Perry
"Aviation".....Albertine Marlowe
"Fishing".....Billie Dove
"Fencing".....Martha Pierre
"Skating".....Betty Morton
3. "Love Is Like a Mushroom,"
Sung by Annette Bade
Kathlene Ardelle, Beatrice Savage, Gertrude Michael, Alma Mamay, Irene Wilson, Helen Elsworth, Margaret Falconer, Louise Stafford, Dorothy Haver, Addie Rolfs, Helen Lomp, Edna French, Lillian Woods, Betty Burns, Mildred Sinclair and Vangie Valentine.
Solo Dance.....Arline Chase
4. Songs.....Forest and Mason
5. "Nobody Gets My Number,"
Sung by Teddy Gerard
Pages—Marie Wallace, Pearl Eaton, Kathryn Perry and Emily Drange.
6. George and Dick Rath..America's Athletes
In a Study in Endurance
Musical selection specialty arranged by George Rath and Charles Duray
7. William and Gordon Dooley,
In a Burlesque
8. "A Nifty Little Cottage."
Sung by Kathlene Martyn
(By Art Hickman and Ben Black)
Kathlene Rasche, Irene Wilson, Vangie Valentine, Louise Stafford, Beatrice Savage, Helen Elsworth, Pearl Sheppard, Margaret Falconer, Gertrude Michael, Kathlene Ardelle, Helen Lomp and Addie Rolfs.
9. "They Couldn't Make Their Eyes Behave,"
Sung by
Boys—Emily Drange, Marie Wallace, Kathryn Perry and Pearl Eaton
Girls—Annette Bade, Helen Shea, Arline Chase and Olive Vaughn
10. "The Girl with the Smile"....Ruth Budd
11. "The Metropolitan Handicap"..Ensemble
Jockeys—Edna French, Helen Elsworth, Helen Lomp, Irene Wilson, Beatrice Savage, Lillian Woods, Vangie Valentine, Dorothy Haver, Margaret Falconer, "Sandy" Rolfs.

INTERVAL OF TWENTY MINUTES FOR DANCING AND REFRESHMENTS

ART HICKMAN'S ORCHESTRA OF SOLOISTS

Including Frank Ellis, Steve Douglas, Ben Black, Bert Ralton, Clyde Duerr, Walter Roesner, Bella Spiller, Fred Kaufman, Victor King. Personal direction and management of Art Hickman.

PART II

1. "Rose of My Heart"..Sung by John Steele
Written by Neil Moret)
Billie Dove, Emily Drange, Marie Wallace, Olive Osborne, Alta King, Avonne Taylor, Albertine Marlowe, Kathryn Perry, Gladys Loftus, Betty Morton, Trix Brunett, Irene Palmer, Martha Pierre, Beatrice Milner, Florence Crane and Perle Germonde.
2. "Ten Fingers of Syncopation,"
Edythe Baker
3. "Le Trousseau,"
Un Tableau de Ben Ali Haggin
Represente par Mlles. Pierre, Morton, Loftus, Valentine, French et Taylor
4. "Puff, Puff, Puff"...Sung by Teddy Gerard
(Lyrics by Chick Karples)
Marie Wallace, Kathryn Perry, Alaine Allison, Alma Mamay, Vangie Valentine, Irene Wilson, Emily Drange, Lillian Woods, Jaqueline Logan, Louise Stafford, Kathlene Ardelle and Mildred Sinclair.
(Music by Dave Stamper)
5. "My Sunshine and Fresh Water Girl."
Sung by Billy Mason
"Pale and Interesting".....Irene Palmer
"Pink and White".....Pearl Sheppard
"Rouge et Noir".....Avonne Taylor
"Le Dernier Cri".....Eva Brady
"Au Naturel".....Alta King
"The Girl".....Billie Dove
Dance.....Helen Shea
6. William and Gordon Dooley.
In Their Original Apache Dance
7. "The World Goes Bobbing Up and Down"
Sung by Kathlene Martyn
Kathryn Perry, Helen Shea, Kathlene Ardelle, Arline Chase, Olive Vaughn, Helen Elsworth, Louise Stafford, Helen Lomp, Pearl Eaton, Emily Drange, Marie Wallace, Alma Mamay, Irene Wilson, Norma Allison, Beatrice Savage and Vangie Valentine.
Dance.....The Fairbanks Twins
8. The Silent Comedian.....Jack Hanley
9. "Lovelight".....Sung by Herbert Hoey
"Sunlight".....Gladyn Loftus
"Moonlight".....Betty Morton
"Starlight".....Alta King
"Northernlight".....Billie Dove
"Candlelight".....Martha Pierre
"Lanternlight".....Emily Drange
"Lamplight".....Albertine Marlowe
"Electriclight".....Olive Osborne
"Lovelight".....Perle Germonde

EXECUTIVE STAFF FOR MR. ZIEGFELD

Manager.....Victor Kiraly
Musical Director.....George A. Nichols
Stage Manager.....Herbert Burns
Assistant Stage Manager.....Stuart Robson
Press Representative.....O. O. McIntyre
Orchestrations by Al Dalby

"LITTLE MISS CHARITY" WILL HARDLY STARTLE BROADWAY AUDIENCES

"LITTLE MISS CHARITY."—A musical comedy in two acts and four scenes; book and lyrics by Eddie Clark; music by S. R. Henry and M. Savin. Presented by R. G. Herndon at the Belmont Theatre, Thursday evening, September 2, 1920.

CAST

Graham.....Henry Vincent
"Dickey" Foster
Frederick Raymond, Jr.
"Fingers" Clay.....Frank Moulan
Amy Shirley.....Marjorie Gateson
Hotel Clerk.....Oliver H. Bingham
Rosalie.....Ann Mayo
Angel Butterfield....Juanita Fletcher
Miss Wheeler.....Edna Shaw
Woodrow Porter.....Benard Wells
Mortimer Gayling....Jere McAuliffe
Billikins.....Lillian White

When a producer takes an antiquated comedy, which has been founded on a still more antiquated magazine story, sets it to music and then has the nerve to bill it a "1920 model" show, he's taking an awful chance. As proof of this, last week's critical musings concerning "Little Miss Charity" were not overly friendly.

There is little about this "Miss Charity" show to characterize it as an advanced model. It first came to light in a short story by Edgar S. Franklin. Later, Eddie Clark brought it to Broadway, backed by some "angel" money, as a comedy called "Not With My Money." In that form it had a short and not very successful run. Now, R. G. Herndon has had it worked over, a few lyrics injected and a few tunes thrown in, and has the boldness to tell Broadway's sophisticated theatre-goers that he is offering them something new.

The story, as many will remember, has all to do with three crooks and their plans to administer a fortune with which they have been entrusted by a young lady who would make a fit subject for psychopathic observation.

There are several fairly tuneful melodies, written by S. R. Henry and M. Savin. They are "Little Miss Charity," "That Certain Something," "Revenge," "Eyes of Youth" and "When Love Comes to Your Heart."

"CALL THE DOCTOR" BELASCO'S LATEST, IS AMUSING PLAY

"CALL THE DOCTOR."—A comedy in three acts by Jean Archibald. Presented by David Belasco, at the Empire Theatre, Tuesday evening, August 31, 1920.

CAST

Dudley Townsend....Philip Merivale
Howard Mowbray....William Morris
Judge Thomas.....John Amory
Joan Deering.....Janet Beecher
Catherine Mowbray
Charlotte Walker
Balog-Mari.....Fania Marinoff
Alice Spencer.....Mrs. Tom Wise
Isabel Thomas.....Barbara Milton
Nellie.....Rea Martin

"PRACTICAL AND ORIGINAL. A lady, making a specialty of adjusting domestic difficulties will visit your home, study your case, find what is wrong and prescribe in strictest confidence. For particulars address Doctor of Domestic Difficulties, B. L., Dept. A."

Thus read the advertisement that caught the eye of Catherine Mowbray and later resulted in her calling the doctor to re-establish the domestic tranquillity of the Mowbray home. The efforts of the doctor to adjust the latters' case, as well as her own love affair and several others in the bargain, furnishes the basis of the first Belasco production of the new season.

"Call the Doctor" is the work of a heretofore unheard of playwright, Jean Archibald. It has been staged in the characteristic Belasco manner, and, taken all in all, proves to be a rather diverting farce, although slightly reminiscent at times.

There are comedy situations aplenty and the dialogue, for the most part, is sprightly and witty. To top this off, there is some splendid acting by an excellent cast, in which, however, no one particular player is featured.

The story concerns Catherine Mowbray, who, after ten years of married life, realizes that she is fast losing her hold upon her husband. The domestic difficulty doctor is called, introduced to the household as a former college friend and sets about to diagnose the case.

There is nothing very new or unique about the regimen Mrs. Mowbray is prescribed to follow. She must dress differently; wear cut-away gowns, silk hose and such; she must take an interest in her husband's business, and above all, must appear to be just a little interested in other men.

All this Mrs. Mowbray follows to a letter, with the result that, in the final act, her husband suddenly finds her to be decidedly interesting and the domestic harmony and tranquility that once reigned in the Mowbray home is restored.

Janet Beecher plays the role of the doctor of emotions. Her performance was at all times sparkling and brilliant.

Charlotte Walker, in the role of Mrs. Mowbray, got some highly amusing results from the portrayal of the old-fashioned wife.

Philip Merivale was the young lawyer who tried to match his wits against those of the doctor and lost his heart to her as a result.

William Morris was the flighty husband.

There were some clever character sketches by the rest of the cast.

MASS FOR JAMES O'NEILL

There will be a notable memorial service for the late James O'Neill in St. Patrick's Cathedral, Friday morning, September 10. Under the auspices of the Catholic Actors Guild of America, of which he was a member, a solemn requiem mass or month's mind mass, as it is known, will be celebrated at eleven o'clock, in the Lady Chapel of the Cathedral, with Rev. Martin E. Fahy, Chaplain of The Guild as celebrant.

FANCHON AND MARCO

"SATIRES OF 1920"

A REVIEW WITH A PLOT

BOOK BY JEAN HAVEZ **MUSIC AND LYRICS BY FANCHON & MARCO**

3RD WEEK AT CURRAN THEATRE, SAN FRANCISCO

A Few Press Comments.

San Francisco Examiner:—Thomas Nunan—The Fanchon & Marco "Satires of 1920," given its premier last night at the Curran Theatre, has seldom been excelled for color, artistically vivid stage effects and beautiful costumery—chorus gleans in evidence that Fanchon is a match for even Ziegfeld in finding youthful beauties for the stage.

San Francisco Chronicle:—Marjorie Driscoll—Fanchon & Marco "Satires" is pepful—many stars twinkle at the Curran. Girls, comedy dances, songs youthful in spirit.

San Francisco Bulletin:—Walter A. Rivers—After viewing the colorful magnificence, the really gorgeous costumery adorning the flock of Venus-liveliest "peaches" and having laughed heartily over the fun created by a squad of talented comedians in Fanchon & Marco's Satires of 1920, I feel like rising up and shouting, "I told you so!"

San Francisco Call:—Curran D. Swint—It is crammed with action as a Fairbanks film, as dazzling as a Griffith Babylonian scene, as abundant a laugh producer as a Mack Sennett comedy raised to the "nth" degree, partly describes "Satires of 1920," Fanchon & Marco's satire of California's pet industry, the movies.

San Francisco:—George Warren—A California production that more than holds its own with Broadway productions of the same type; a merry melange of melody and mirth; a kaleidoscopic riot of colorful scenes, wonderful costumes and beautiful girls.

Chalk up another score for the West and put down "The Satires of 1920" on your note pad as a show well worth the time and money.

LLOYD & WELLS—"Gentlemen From Dixie"

WITH FANCHON AND MARCO'S "SATIRES OF 1920"

ARTHUR WEST AND LUCILLE HARMON

in "WHAT THE CRITICS SAID"

WITH FANCHON AND MARCO'S "SATIRES OF 1920"

EVA CLARK

PRIMA DONNA, WITH FANCHON AND MARCO'S "SATIRES OF 1920"

JOHN SHEEHAN—Eccentric Comedian

WITH FANCHON AND MARCO'S "SATIRES OF 1920"

CHARLES SIEGER

MUSICAL DIRECTOR, WITH FANCHON AND MARCO'S "SATIRES OF 1920"

ONE OF THE OUTSTANDING FEATURES WITH FANCHON AND MARCO'S "SATIRES OF 1920"

ANITA PETERS WRIGHT'S

10 DANCING GIRLS in "THE SCALP DANCE"

A. L. BERNSTEIN, GENERAL MANAGER (IN ADVANCE)

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY.

Palace—Creole Fashion Plate—Harry Santry & Band—The LeGrohs.

Riverside—Kelly & Pollock—Falon & Shirley—Grace Nelson—Conlin & Glass—Billy Arlington & Co.—Lorimer Hudson & Co.

Alhambra—Leo Zarrell & Co.—Thos. E. Shea & Co.—El Cleve—4 Nightons.

Royal—Arthur Whitelaw—Bessie Remple & Co. —Patricola.

Colonial—LaToys Models—Brown & O'Donnell—Mary Marble & Co.—Ramsdell & Dale.

BROOKLYN, N. Y.

Bushwick—The Vivians—Nimber & Patterson—Lydia Barry—Ye Song Shop.

ATLANTIC CITY.

I. & J. Kaufman.

BUFFALO.

Shea's—Sissle & Blake—Clark & Bergman—Tracy & McBride—Bert Errol—Yule & Richards—Chas. McGood & Co.

BOSTON.

Keith's—Robbie Gordone—J. J. Morton—Miller & Lyle—Herbert Brooks—J. S. Blundy & Bro.

BALTIMORE.

Maryland—Mr. & Mrs. G. Wilde & Co.—LeVaire & Hayes—Ed. Morton—Vernon Stiles—Ford Sis.—Thornton Sis.—Koban Japs—Topics of Day.

COLUMBUS.

Keith's—Armstrong & Downey—Ethel Hopkins—Joe Bennett—Haunted Violin—Fall of Eve.

CINCINNATI.

Keith's—Young & April—Old Time Darkies—Jane Dillon & Co.—Burke & Durkin—Topics of Day.

CLEVELAND.

Hippodrome — Barbette — Parker Bros. — Anna Chandler—Laura Pierpont & Co.—Topics of Day.

DETROIT.

Temple—Rose Clare—Bartram & Saxton—Cornell, Leona & Zippy—Hands Up—Betty Don & Co. —Paul Decker & Co.—Adelaide & Bell—B. & J. Creighton.

DAYTON.

Keith's—Holmes & Lavere—McCloud & Norman —Once Upon a Time—T. & K. O'Meara—Harry Breen—Patrick & Otto—Topics of Day.

GRAND RAPIDS.

Empress—Samaroff & Soma—Ford & Sheehan—Hugo Reo—Frank Hurst.

HAMILTON, CAN.

Lyric—Reynolds Trio—Young & Wheeler—LaFrance & Kennedy—Margaret Taylor—Karl Emmys Pets—8 Vassar Girls—Gelli Troupe.

INDIANAPOLIS.

Keith's—Worden Bros.—7 Honey Boys—Kharnum Topics of Day.

LOWELL.

Keith's—Delmar & Kolb—Peck & McIntyre—Raymond Bond & Co.—A. C. Astor—Cutty & Nelson—Snapshots of 1920—Topics of Day.

MONTREAL.

Princess—Gems of Art—Nora Norrine & Co.—The Russels—Burns & Frabito—Reynolds & Rudae —Harry Jolson—Corinne Tilton Rev.

OTTAWA.

Dominion—Alexandria—Duval & Symonds—Smith & Tray—Les Genis 3—Eddie Ross—Margot & Francois—Topics of Day.

PORTLAND.

Keith's—Redford & Winchester—Jed Dooley—Salon Singers—Margaret Ford—Leons Ponies—A. & M. Harris—Topics of Day.

PITTSBURGH.

Davis—Arnold & Lambert—Hilda Carling & Dal —Chic Sale.

PHILADELPHIA.

Keith's—Maxine Bros. & Bobby—Lee Children—Ashley & Dietrich—Wm. Ebs & Co.—Patricola & Mason—Nonette—Ten Eyck & Wiley—Emerson & Baldwin—Topics of Day.

PROVIDENCE.

Keith's—Corradinis Animals—Chandon 5—Toney & Noorman—Ed. E. Ford—Hirschel Henlore—Little Cottage—Lane & Moran—Enos Frazere.

ROCHESTER.

Temple—Raymond Wilbur—Transfield Sis.—Wm. Mandel & Co.—How About You—Wanzer & Palmer—Wilson & Wilson—Trixie Friganza—Galettes Monks.

SYRACUSE.

Crescent—Bert Fitzgibbons—Fay Courtney—Clayton & Lennie—Rajah—Francis Pritchard—Topics of Day.

TORONTO.

Shea's—Burt & Rosedale—Coogan & Casey—Leonore Kenan & Co.—Marlettes Mannikins—Polly & Oz—Marmein Sis & School—Leon Errol & Co.—Nathan Bros.

TOLEDO.

Keith's—Dippy Diers & Bennet—Jas. Thompson & Co.—Sheldon & Daly—Kinney & Corrinne—Swift & Kelley—R. E. Ball & Bro.—Topics of Day.

WASHINGTON.

Keith's—Dancing McDonalds—Joe Laurie—H. J. Conneley & Co.—Stella Mayhew—4 Breens—Topics of Day.

YOUNGSTOWN.

Hippodrome—ReKoma—McConnell Sis. — Bensee & Baird—C. & F. Usher—McDevitt, Kelly & Quinn—Bob Hall—Sylvia Loyal.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Magestic—Harry Corroll Rev.—Barnes & Freeman—Melville & Rule—Fenton & Fields—Edith Clasper & Co.—Sandy Shaw—Valentine & Bell—Selbini & Grovini.

CALGARY.

Orpheum—Harry Fox & Co.—Rae & Emma Dean —3 Lorfions—Dewey & Rogers—Four Harmony Kings—Wallis Clark & Co.

DULUTH.

Orpheum—Beth Beri & Co.—Flirtation—Man Off Ice Wagon—Morgan & Kloter—Herman & Shirley—J. & C. Mitchell—Mullen & Francis.

DES MOINES.

Orpheum—Henrietta Crossman & Co.—Brent Hayes—Herbert & Dore—Chas. Howard & Co.—Buch Bros.—Resista—Green & Parker.

DENVER.

Orpheum—Frank Dobson & Co.—Anita Diaz Monks—Yates & Reed—Bronson & Baldwin—Hayatkae Bros.—Gardner & Hartman—Willie Mahoney.

KANSAS CITY.

Orpheum—Bothwell Browne & Co.—Mrs. Wellington's Surprise—Bill Robinson—Ford & Cunningham—DeKock Troupe — Bartholdi's Birds — Ned Norworth & Co.

LOS ANGELES.

Orpheum—Singer's Midgets—Oliver & Olp—Dave Harris—Duffy & Sweeney—Oren & Drew—Maj. Jack Allen—Arco Bros.

LINCOLN.

Orpheum — Rubeville — Reddington & Grant — Henri Scott—Kane & Herman—Jeanette Childs—Pilcer & Douglas—Anita Diaz Monks.

MINNEAPOLIS.

Orpheum—Varieties of 1920—Glenn & Jenkins—Emily Darrell—McCormack & Wallace—F. & M. Britton—Danoise Sisters.

NEW ORLEANS.

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co.—Boyce Combe—J. W. Ransone Co.—J. C. Nugent—Page & Green.

OMAHA.

Orpheum—Blossom Seeley Co.—Wyatt's Lads & Lassies—J. & M. Harkins—Nellie Nichols—Dancing Kennedys—Solly Ward & Co.

OAKLAND.

Orpheum—The Love Shop—Nelson & Cronin—Davis & Chadwick—Jack Trainor & Co.—Chas. Kenna—Challen & Keke—Edward Marshall.

PORTLAND.

Orpheum—Frank Wilcox & Co.—Wallace Galvin—Primrose Four—Seven Bracks—Elly—Coley & Jackson—McFarland Sis.

SEATTLE.

Orpheum—Bits & Pieces—Stanley & Birnes—Lawton—Carleton & Ballew—The Briants.

ST. PAUL.

Orpheum—Kellam & O'Dare—Bobbe & Nelson—Daisy Nellis—Collier & DeWalde—Maud Fealy & Co.—Barr Twins.

SAN FRANCISCO.

Orpheum—Under the Apple Tree—Cahill & Romaine—Sidney Phillips—Follow On — Reno—Jackie & Billie—Miss Ioleen—Emma Haig & Co.

SIOUX CITY.

Orpheum—Texas & Walker—Bert Baker & Co. —Claud & Marion—Jerome & Newell—Herbert Trio—5,000 a Year—Morgan & Gates.

SACRAMENTO AND FRESNO.

Orpheum—Lovett's Concert—The Champion—Marie Gasper—Jenks & Allen—Santucci—Wilson & Larsen—Four Aces.

SALT LAKE CITY.

Orpheum—Georgia Campbell & Co.—Roy LaPearl & Co.—Raymond Wylie & Co.—Horlick & Sarampa Sis.—Gonne & Albert.

VANCOUVER.

Orpheum—Shelah Terry & Co.—Adler & Dunbar —Clifford & Wills—J. Ros. Johnson Co.—La-Graciosa—Welch, Mealy Montrose—Asaki & Taki.

WINNIPEG.

Orpheum—Music Land—Powers & Wallace—Lord Chester & Co.—Story & Clark—Tuck & Claire—Rose & Moon—Chas. Henry's Pets.

F. F. PROCTOR
Week of September 6

NEW YORK CITY

81st St.—Lean Varvara—Lew Dockstader—Indoor Sports—Artistic Treat—Hartley & Eastman—Oakes & Delour—Cunningham & Bennett.

5th Ave.—(First Half)—Will Ward & Girls—Mallan Case—D'Amore & Douglas—Gillen & Mulcahy—Grace Huff Co.—Paddock—McLallen & Carson. (Second Half)—Ashley & Dietrich—Liberty Girls—Howard & Adler—Kirby, Quinn & Anger—The Richards—Himber & Paterson—Frankie Wilson.

Harlem Opera House—(First Half)—Larar & Dale—Weston & Charmers—Great Johnson—Kirby, Quinn & Anger—The Richards—Sarano & Jo Jo—F. & J. Connelly. (Second Half)—Muray Voell—Norton & Melnotte—Grace Huff & Co.—The Ovanso.

125th St.—(First Half)—Howard & Salder—Bert Melrose—Liberty Girls—Lane & Moran—Cook & Smith—Frankie Wilson. (Second Half)—Anthony & Arnold—Will Ward Girls—Al Raymond.

58th St.—(First Half)—Wm. Ebbs—Amoros Sis. —Donovan & Lee—Julia Curtis—Sam Libert Co.—Jim & J. Marlin—Petit Troupe. (Second Half)—Evans & Wilson—F. Hall Co.—Dunedins—Rice & Ward—Ameta—F. & E. Burke—Monarch Comedy 4.

23rd St.—(First Half)—Broken Hearts—Burns & Wilson—Bigelow & Clinton—Canfield & Ruben—Regay & Lorraine Sill. (Second Half)—Bert Melrose—Volunteers—Major Dale—Weston & Charmers.

Yonkers—(First Half)—Evans & Wilson—Frank L. Hall — Dotson — Dunedians — Ameta—Monarch Comedy 4. (Second Half)—Donovan & Lee—Petit Troupe—Violai Curtis—Extra Dry—Bernard & Townes.

Mt. Vernon—(First Half)—Whiting & Burt—Ashley & Dietrich—Norton & Melnotte—Bernard & Townes. (Second Half)—Leighton & Revue—Rome & Gaut—Taylor Howard & Them—Jordon Girls.

BROOKLYN, N. Y.

Greenpoint—(First Half)—Himbert & Paterson—Volunteers—Robert. O'Connor Co.—Raymo & Roberts—Keene Sis. (Second Half)—Bigelow & Clinton—Bobby O'Neil & 4 Queens—Al Raymond—The Ovandos.

Prospect—(First Half)—Whiting & Burt—Mallan Case—D'Amore & Douglas—Gillen & Mutchay. (Second Half)—Taylor Howard & Them—Making Movies—B. O'Neil—Al Raymond—Ovandos.

Auburn (First Half)—Depave & Yorkov Sis.—Marshall & Connors—Jean Chase Co.—Three Bobs. (Second Half)—Pierce & Goff—Jack & T. Weir—Fox & English—Haig & Lavere—Married Via Wireless.

ALTOONA

Proctor's—(First Half)—Ernesto—Dolly Ward—Wahlet Ka—Demas & Doll—Black, White & Useless—McIlyar & Hamilton. (Second Half)—Wah Let Ka—Clara Howard—El Rey Sis.

ALBANY

Proctor's—(First Half)—Little Jim—Dunham & O'Malley—Cranberries—Jack & J. Weir—Gara Zora. (Second Half)—Selbini & Nagel—Neapolitan Duo—Harru Brooks Co.—Devine & Wms.—Jack Levi & Girls.

ALLENTOWN

Proctor's—(First Half)—Mildred Has—Lyle & Emerson—Obte Nupissippi—Fiju Sawyer—The Camerons. (Second Half)—Royal Sidney—War & King —Sweeties—Duffy & Mann—Wheeler Trio.

BINGHAMTON

Proctor's—(First Half)—Almond & Hazel—Paul & G. Hall—Sultan—Dungan & Lynn—Henry & Moore. (Second Half)—B. Benley & Co.—Jack McDermott—DePage & Y. Sis.—Big City 4.

BRISTOL

Proctor's—Eddy & Earl—Jack Joyce—Hank Brown—Watson's Dogs.

CORTLAND

Proctor's—Paulin & Francis—Sherman & Pierce—Paul Robert Co.—Douglas Family.

CANTON

Proctor's—Broadway Four—Walter Fenner Co.—Whitfield & Ireland—Mullen & Coreell—Denishawns Deners.

CAMDEN

Proctor's—(First Half) — Divertissement — Melodious Chaps—Giddea & Phillips—Cycling McNutts —Rose & Mattie. (Second Half)—Caites Bros. & Beatrice—Bernard Bros.—Alexander & Mack—Fixing it Up.

CHESTER

Proctor's—(First Half)—Pederson Bros.—Renn & Burke—Thornton & Flynn—Jazz Baby. (Second Half)—Aerial Smiths—Holliday & Willette—Foster Ball—Luck & Harris—Eleanor Pierce & Co.

DAYTON

Proctor's—(First Half)—Hill & Quinnnell—Sallie & Rouble—Kennedy & Braman—4 Ushers—the Girl in the Moon. (Second Half)—Burns Bros.—Princess Nai Tai Tai—Miller & Griffin—Kerr & Ensign —Shee.

ELMIRA

(First Half)—Pauline & Francis—Jack McDermot—Paul Roberts & Co.—Douglas Family. (Second Half)—Jean Chase Co.—Henry & Moore—Sultan.

ELIZABETH

(First Half)—Moonlight—Leona Lamar. (Second Half)—Yvette Rugel—Leona Lamar.

EASTON

(First Half)—Royal Sidney—Ward & King—Sweeties—Duffy & Mann—Shweler Trio. (Second Half)—Mildred Harris & Co.—Rinn & Sawyer—Oh the Mississippi—Ed. Morton—The Camerons.

GREENFIELD

El Cota—Moore & Gray—Loring & Lessig—Maude Muller Co.

HOLYOKE

(First Half)—Homer Romaine—Paul & G. Hall—Foley & LaTour. (Second Half)—Leigh DeLacey Co.—Milt Collins—Paley Hall & Brown.

HARRISBURG

(First Half)—McIlyer & Hamilton—Clara Howard—ElRey Sisters. (Second Half)—Ernesto—Dolly Ward—Demarest & Dolf—Black, White & Useless.

HAZELTON

(First Half)—Sherman & Rose—Jim Martell—Morrison, Nash & Williams—Mantell Co. (Second Half)—Ralph Seabury—Charles Rogers Co.—Bernar & Ferris—Ed Mac Girls.

JERSEY CITY

(First Half)—Murray & Voelk—Major Dale—Les Morchante—Mr. & Mrs. Ed. VaSlocan—Anthony & Yarnold—McCormick & Irving—Dawson Sis. Stern. (Second Half)—Any Home—Great Johnson —Lazar & Dale—J. & I. Marlin—Burns & Wilson—Saranoff & Jo Jo.

LANCASTER

(First Half)—Aerial Smiths—Lucky & Harris—Dixie 4—Geo. Randal Co. (Second Half)—Renn & Burke—Natural Voice—Jazz Babb—Pederson Bros.

McKEESPORT

(First Half)—Canaris & Cleo—Rise & Graham—Miller & Griffin—Bartlet & Smith. (Second Half) —Ruth Curtis & Jazz—The Nennings—Four Ushers —Sale & Rouble—Girl in the Moon.

MONTREAL

Graham's Midgets—Ramdells & Deyo—Bordini & Fernard—Martie Lee.

NEW LONDON

(First Half)—Pernitt & Rose Co.—Southern Four —Roce & Ward—Al. B. White. (Second Half)—Maud Muller Co.—Francini Bros.

NEW BRITAIN

Watson's Dogs—Charlotte Hough—Norin—Royal Hawaiians—Winkle & Dean—Four of Us—Reinekof Rose Co.

NEWARK

Herman Timberg—Donald Sisters—Masters & Kraft—Brown & O'Donnell—Jaxon & Haig—Emma Carr—B. Heath Co.—Nana & Co.—Marie Nordstom.

NORTH ADAMS

(First Half)—Eddy & Earl—Jack Joyce—Bobby Bentley Co.—Moore & Gray—Elkins, Fay & Elkins. (Second Half)—May Nash—Curry Graham—Chas. Burns—Black & White Revue.

NORWICH

Loring & Lessig—Love and Sharnk—Francini Bros.—Southern Four—Louis & F. Perhoff.

PITTSFIELD

(First Half)—Mack & Forrest—El Cota—Weber, Beck & Frazer—Hank Brown Co. (Second Half)—Black & White Revue—Peggy Carhart—Lapine Emery—DeVore & Worth.

PITTSBURGH

Man & May—Irving Jones—S. Shepard Co.—Baldwin & Sheldon—Barton & Hazell—Delys Girls—Williams & Howard—Hanlan & Arthur.

PAWTUCKET

(First Half)—McCarthy & Sternard—Miller & Sis.—Mollie Fuller & Co. (Second Half)—Williams & Pierce—Ahearn & Peterson—Frozini.

PASSAIC

Piquo & Fellows—Meredith & Snoizer—Reves & Arold—Frank Sabine Co.—Eva Fay—Pollard—Wilf & Sadalia—Royal Hawaiians—Hampton & Blake—Eva Fay.

PATERSON.

(First Half)—Paulette & Ray—Solti Duo & Br.—Bobby Folsom—Ross Wise Co.—Russ Leddy & Bobby Folsom—Ross Wuse Co.—Russ Leddy & Co. (Second Half)—A. B. White—Heath & Jane—Tom Foolery & Pal.

PHILADELPHIA, PA.

Allegheny—Marshall Montgomery—"Putting It Over"—Miller & Lyle.

Grand St.—Frank Wilson—Artcraft Revue—Frank Wilson—Meredith & Snoozer.

Keystone—Creole Revue—Tower & Hanson—Harry Holman—Four Pals.

Girard (First Half)—The Gerals—Holliday & Willette—"Natural Voice"—Lynton & Roberts—Cecil Eldird. (Second Half)—McCarthy Sisters—Geo Randall Co.—Dixie Four—The Corner Store.

Wm. Penn.—Two Carlos—McCarthy Sisters—Foster Ball & Co.—Rome & Gat—Eleanor Pierce. (Second Half)—Lyle & Emerson—Thornton Fkynn—Ross Wise Co.—Farrell & Taylor.

Gr. Opera House—Sissle & Blake—Nick Huff—Kluting Animals—Walter Manthey—Jas. B. Toten.

READING.

(First Half)—Carpos Bros.—Butler & Parker—Amanda Gilbert—Carl Sosini Co. (Second Half)—Patrick & Sullivan—J. & J. Fields—Bert Wilcox—Edna Dreon—Grazer & Lawlor.

SARATOGA.

Mack & Forrest—Whitney & Wilson—Weber, Beck & Frazer.

SCHENECTADY.

(First Half)—Chandon Trio—Weiser & Reiser—Mae West—Lad & Lassie. (Second Half)—Musical Hunters—Marshall & Conners—"Up-to-Date"—Renard & Jordan—Gara Zora.

SYRACUSE.

(First Half)—Musical Hunters—Neapolitan Duo —"Up-to-Date"—Renard & Jordon—Haig & Lavere —"Married via Wireless. (Second Half)—McNamee—Loew, Evans & Stella—"Cranberries"—Raymo & Rogers—Lad & Lassie.

SHENANDOAH.

(First Half)—Ralph Seabury—C. Rogers—Bernard & Ferris—Ed Mack Girls. (Second Half)—The Gerals—Jim Martelle—Morrison, Nash & Williams—Manteel Co.

TROY.

(First Half)—Toy Ling Foo—Loew, Evans & Stella—Jack Levy & Girls—"Man Hunt"—Handers & Miles—Ford & Shoeman. (Second Half)—Chandon Trio—Dunham & O'Malley—"Moonlight"—Betty Dunn Co.—Mae West—Reynolds & Rudoc.

TORONTO.

Mason & Gole—Mizzan Troupe—Fox & Barton—Rome & Wager—Libby Sparnow—Gertrude George —Arthur Terry.

UTICA.

(First Half)—Homer Romaine—Pierce & Goff—Fox & English—Big City Four—Rounder of Old B'way"—Selbini & Nagel. (Second Half)—Little Jim—Paul & Georgia Hall—"The Man Hunt"—Bobbie Folsom—Handers & Millis—Three Bobs.

WOONSOCKET.

(First Half)—Ahearn & Peterson—Frozini. (Second Half)—McCarthy & Sternard—Mikleer Sisters.

YORK.

(First Half)—Patrice & Sullivan—Joe & J. Fields—Bert Wilcox—Edna Dreob—Grazer & Lawlor. (Second Half)—Carpos Bros.—Butler & Parker—Amanda Gilbert—Carl Rosini & Co.

POLI CIRCUIT

BRIDGEPORT.

Poli's (First Half)—Janos & Seagle—Eddie Foy & Family—Sailor Reilly—Davis & Pelle. (Second Half)—Kafka & Stanley—Annette & Rose—E. Foy & Fail—Marino & Maley—"Danse Fantasies."

Plaza (First Half)—The Braminos—Loczk—Stewart & Neff—Met the Wife. (Second Half)—Collins & Hill—McGowan & Cheeny—Chas. Mack Co.—Lockhart & Laddie.

HARTFORD.

Palace (First Half)—Norman & Jeannette—Lewis & Henderson—Greenlee & Drayton—Newman's Revue. (Second Half)—Kenny & LaFrance —Otto Sheridan—Russell Devitt—Newman's Revue.

Capitol (First Half)—Rond & Gallaway—Rogers & West—Porter J. White—Four of Us—Brown, Gardner & Barnet. (Second Half)—Jack Sutherland Saxo Six—Jarvis & Blue—Billy Glason—Capt. Bett's Seals.

NEW HAVEN.

Bijou (First Half)—Kenny & LaFrance—Annet & Ross—David S. Hal Co.—Foley & LaTen—Seven Brown Girls. (Second Half)—Stewart & Neff—Three Buddies—Lee & Lawrence—Meet the Wife.

Palace (First Half)—Collins & Hill—Jarvis & Boyle—Danse Fantasies—Marino & Maley—Act Beautiful. (Second Half)—Davis & Pelle—Sailor Reilly—Porter J. White—Haydon & Purcell—Holliday Carlos Co.

SCRANTON.

Poli's (First Half)—Vittorio & Georgette—Buddy Walker—Adelaide Dwyer—Combe & Nevins —Hackett & Delmar Revue. (Second Half)—Dold & Edwards—Bowen & Baldwin—Stan & M. Laurel—Look?

SPRINGFIELD.

Palace (First Half)—Brown's Dogs—McGowan & Chenny—Bright & Earle—Hart, Wagner & Mildred —Tik Tok Revue. (Second Half)—Devora & Zernetta—Montgomery & Martin—Hal Johnson Co.—Flo & Ollie Walters—Act Beautiful.

WORCESTER.

Poli (First Half)—Jack Sutherland Saxo Six—Haydn & Ercell—Hal Johnson Co.—Flo & O. Walters—Holliday Carlos Co. (Second Half)—Norman & Jeanette—Janos & Seagle—Wright & Earle—Hart, Wagner & Mildred—Tik Tok Revue.

Plaza (First Half)—Montgomery & Martin—Russell & Devitt—Corner Store—Lee & Lawrence —Cevora & Zernetta. (Second Half)—Shelvey Boys—Locak—Brown, Gardner & Bro.—Rogers & West—Seven Brown Girls.

WATERBURY.

Poli (First Half)—Kafka & Stanley—Otto Sheridan—Chas. Mack & Co.—Lilly Glason—Capt. Bett's Seals. (Second Half)—Don & Galloway—Lewis & Henderson—David S. Hal Co.—Greenlie & Drayton —Artcraft Revue.

WILKES-BARRE.

Poli (First Half)—Gold & Edwards—Bowen & Baldwin—Stan & M. Laurel—Look. (Second Half) —Vittorio & Georgetti—Buddy Waler—Adelaide & Dwyer—Combe & Nevins—Hackett & Delmar.

PANTAGES CIRCUIT

WINNIPEG.

Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—Six Venetian Gypsies—King & Irwin—Four Fantimos.

REGINA AND SASKATOON.

Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

EDMONTON.

Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

(*Continued on pages* 31 *and* 34.)

THIS WEEK, OPENING BILL, *B. F. KEITH'S HAMILTON THEATRE* (ON THIRD), DOUBLING WITH *B. F. KEITH'S COLONIAL THEATRE* (SECOND AFTER INTERMISSION)
(RETURN ENGAGEMENT IN 3 WEEKS)

HARRY HOLMAN AND LADIES

in "HARD BOILED HAMPTON"

Direction THOS. J. FITZPATRICK

BOOKED SOLID TWO YEARS: KEITH AND ORPHEUM CIRCUITS

CHARLES SID

O'CONNOR & KEYES

COMEDY ECCENTRIQUES

in SONG and DANCE

Dir. JAS. PLUNKETT

PALACE, NEW YORK, AND COLONIAL, NEW YORK. JOINT ENGAGEMENT THIS WEEK
(SEPTEMBER 6)

Just one hit after the other, positively a comedy sensation at the Palace, New York, Monday night and appearing thirty minutes later at the Colonial and duplicating the hit.

TOM PATRICOLA WITH ADELAIDE MASON

"THE GIRL AND THE DANCIN' FOOL" Rep. MAX HART

JOHNNY BLACK and MISS DARDANELLA

ORPHEUM CIRCUIT COMPOSER OF DARDENELLA Dir.—BART McHUGH

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN

MIKE SACKS

"OH BABY" COMPANY. PLAYING K. & E. TIME REGARDS TO FRIENDS. HEILIG THEATRE, PORTLAND, ORE., SEPT. 12-18.

WITH "OH-BY JINGO" PLAYING K. and E. CIRCUIT

ALEX SAUNDERS

THAT FUNNY LITTLE HEBREW

DIRECTION IKE WEBER

GEORGE JESSEL

Theatre—*Alhambra.*
Style—*Revue.*
Time—*Fifty-eight minutes.*
Setting—*Specials.*

The revue billed as "The Troubles of 1920," opens with a drop in "One," the centre of which is raised to disclose a set in "One and a half," representing the interior of a plain home and an elderly lady with a decided German accent. Phone conversation discloses the fact that she is George Jessel's mother in the act. George enters and induces her to put $1,400 in a revue. A number is sung which has the same heart interest that all mother songs usually have.

Back to "One," a drop is displayed showing the lobby of the Palace Theatre with the revue advertised as coming soon. The painting of this was not all it might have been, as, had it not been for the name "Palace" and the references to the theatre, it might have been taken for the lobby of almost any big theatre.

Jessel engages several people to take part in the show and meets a costumer with whom he arranges for costumes.

A subsequent phone conversation with a scenic artist shows the latter seated in his studio at the other end of the wire and arrangements are made. The curtain of the drop is then lowered. Jessel then asks for girls from the audience and his chorus of eight comes up, a few at a time, and various bits of conversation with each take place. A few laughs were gathered preceding some better ones when Jessel read the scenario which he used in his former single. The phone conversation he formerly used where he talks with his mother was also good for laughs.

In "Three," a futuristic set is shown and the chorus, as toy soldiers and Japanese dolls, do a song, "Poor Little Doll from Japan," followed by a dance. The song seemed to lack punch and did not get over very well. A travesty bit followed which got a few laughs but could stand re-writing with better dialogue and a stronger finish.

"Just Suppose" was a number that owed the interest manifested in it to the fact that the chorus, dressed in suitable costumes, came on for a few bars of old-time hits, such as "Wild Irish Rose," "Two Little Girls in Blue," "She May Have Seen Better Days," and "In the Good Old Summer Time." The girls' voices were noticeably weak. The ensemble dance which followed was well staged, the costumes pretty and the brace of baby foot-spots gave a different effect than is usually seen.

Jessel sang a number of his old song successes, but his singing was more nasal than ever. Those who remembered the songs gave him a hand.

The girls, in another change of costumes, then did a number in which the spot was moved successively to each one as she sang a line or two, one girl singing that the act was too slow and lacked pep, a truth that was self-evident long before the line. A fast number was then essayed with plenty of shimmy and a bare-legged dancer came on and proceeded to jazz things up right, when the costumer and the artist interrupted from the audience, demanding their money right away and threatening to take the scenery and remove the costumes from the girls. This they proceed to do, leaving the girls in negligee and the stage bare.

Jessel then calls up and tells the manager of the store where he purchased the combination suits for the girls that he cannot pay for them. This was a good laugh. The girls then leave in indignation and the finish of the act shows the mother coming to the theatre to see her boy, whom she thinks is famous, only to learn of the fiasco. The two walk slowly off to a very sad finish.

The act is entirely too long. The sad finish is poorly advised. A better one would be to leave the audience in a happy frame of mind. Several bits could be conveniently cut and, with a different finish, a lot of speeding up and some new numbers, the offering would be improved. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

"MAKING A RECORD"

Theatre—*Proctor's 23rd St.*
Style—*Sketch.*
Time—*Twelve minutes.*
Setting—*Two and Two-and-a-half.*

This is a clever act, with an exceptional cast, in which Florence Thompson, who played the part of the slangy stenographer, stood out well and gave a most natural and true-to-life characterization.

In a set representing a lawyer's office, the stenographer is approached by the mother-in-law of the young attorney. She wishes to enlist the services of the typist in an endeavor to ascertain just where the lawyer gets so much money, for she knows his law practice does not net him an amount of income commensurate with the sums of money he is spending on his wife.

The stenographer is substituting for the regular steno., who is ill, but the mother-in-law doesn't know this. For fifty dollars, twenty-five down, the substitute conversation recorder agrees to do the job.

Peter Conway, referred to as Uncle Pete, and well played by George Robinson, then enters and, from subsequent conversation, the fact develops that he has known the mother-in-law for some time and also that he has something on her. There is a dictaphone, the workings of which are explained by the stenographer, and when the old lady reenters, "Uncle Pete" traps her into a conversation which relates the story of a wild time in which they both figured and in which the police were mixed up. This conversation, unbeknown to the mother-in-law, is recorded on the dictaphone.

Later, the lawyer enters, has a couple of phone calls, and the fact that many young ladies are sending him money is disclosed. Following the exit of "Uncle Pete" and the husband, the stenographer phones that she has the proof required and that the old lady had better return. They all meet in the office, there is a set-to between the husband and the mother-in-law, resulting in "Uncle Pete" springing the dictaphone surprise and an explanation from the stenographer that the old lady's son-in-law is an athletic instructor and that the money is sent by the young ladies as payment for instructions.

After the attorney is apprised of the fact that his wife, in spite of her husband's precautions, has known about his secret employment for some time, he asks how she found it out, and the stenographer, speaking the tag, says "Didn't you know you talked in your sleep?"

The act went over very well, is big time material, is well rehearsed and capably staged. Eva Robeson as the mother-in-law, was excellent, and Ivan Kagan an interesting and convincing young attorney.

Especial mention should be made again of Florence Thompson, who not only looked the part to perfection, but played it in a manner to win many laughs by her breezy style. Some of the lines are inclined to be rather near the danger line. Otherwise the act should have no trouble at all in playing the big time as a novelty in the sketch line, although the plot is light and lacks a sustained intensive interest that might have been developed with the material in hand, and certainly could have been delivered by a well balanced cast.

H. W. M.

ALOHA AND GIRLIE

Theatre—*American.*
Style—*Singing, dancing, steel guitar.*
Time—*Ten minutes.*
Setting—*One.*

Aloha and a young girl dressed in Hawaiian style play steel guitars, using glass in place of the steel and producing a slightly different tonal effect. Aloha has a pleasing personality that is reminiful of Leo Carrillo, whom he facially resembles from the front.

The girl was garbed in a short orange-colored dress, with bare legs and the neck decoration usually affected by Hawaiians. Both claim to be Americans, however.

Several published numbers, well played, brought a hand. The girl changes to a grass skirt and, for the finish, does a fast Hawaiian dance, moving her hips with strenuous gyrations in a manner that found much favor with the habitues of this place of amusement.

The act went over well, but does not seem diversified enough for vaudeville. The introduction of something to break the monotony might serve them in good stead. It will get by nicely in the medium houses, however. H. W. M.

ARNOLD AND ANTHONY

Theatre—*Proctor's 58th St.*
Style—*Comedy, singing and dancing.*
Time—*Fifteen minutes.*
Setting—*One.*

Arnold and Anthony have an act containing some very good dialogue, exceptionally good singing for an act of this style and fair dancing.

A very large woman, whose infectious laugh reminds one of Kate Elinore, acts as the foil for the comedy of her partner, who wins laughs through his Italian dialect. Some of the gags are old, but many of them are original and practically all of them are the means of winning laughs. Their best laugh is won when the man asks what a "polar bear" is. The woman replies that it is an animals of the arctic region which sits on the ice and eats fish. He then replies that his uncle had died and his relative want him to be a "pall-bearer," but that he doesn't think he would like the job.

Following some minutes of dialogue along this style, the woman renders a song. She has a good voice and goes over strong. Her partner then joins her in another number, after which he does some stepping. Their act might be strengthened with a more effective close. As it stands now, the finish is a trifle weak and does not stand up with the rest of the turn.

FREEMAN REPORTED OUT

CHICAGO, Ill., Sept. 5.—Charles J. Freeman, one of the principal bookers in the Western Vaudeville Managers' Association and successor to Edward Shayne, is reported to have severed all connection with the big western booking office, due to a difference of opinion with the executive heads. Rumor links the name of Edward Shayne with the cause of the Freeman resignation.

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Page 17)

Adolph Linick, of Chicago, plans an extended trip to the Coast.

Leona Speilberger of the Bestry office, is back from her vacation.

Al Sheehan has been appointed manager of the Globe Theatre, Boston.

Virginia Burt, formerly with Fritzi Scheff, is now singing at the Strand.

Dorothy Bartley has been engaged as ingenue with the Alcazar company, Frisco.

Maurice Burkhardt was forced to cancel several dates, due to a poisoned foot, last week.

Louis Kimball has been signed by Earl Carroll for the juvenile role in "Daddy Dumplins."

Ruth Wells has been engaged as leading comedienne with Nora Bayes in "Her Family Tree."

Edward Grant, of the Chamberlain Brown offices, has returned from a two weeks' vacation.

Butler and **Richey** have been routed on the Pantages time and open shortly in a musical revue.

Joe Brown was a recent acquisition to "Jim Jam Jems" and opened with the company at Atlantic City.

Vardon and **Perry** have received a thirty-five week route on the Loew time, through Fitzpatrick and O'Donnell.

Janet Adair, before opening with the new "Passing Show" for the Shuberts, is filling some time on the Fox circuit.

Sidney Weisman has been appointed assistant to Adolph Linick, of the Jones, Linick and Schaefer circuit, Chicago.

Al Grossman was operated on for blood poisoning in his foot at the Vanderbilt Hospital last week and is doing nicely.

Richard Hoffman, booking manager of the Unity Vaudeville Agency, Chicago, is the proud father of a baby daughter.

Lee Parvin is in advance of Oliver Morosco's "The Humming Bird," starring Maude Fulton and playing its way into New York.

Gus Van, of Van and Schenck, was injured by a pitched ball in a game played between Manhattan Beach and the N. V. A.'s last week.

William Dailey, who, some years ago, was associated with the Bert Levey booking office in San Francisco, is now back in the same office.

Billy Glason opened on the Poli time last Monday at Waterbury, Conn., with Hartford to follow. He opens his regular season October 3.

Helen Gleason will shortly be seen with two men in a new act entitled "Those Screams," to be produced under the direction of Hugh Herbert.

Tom Marker and **Carrie Schenck**, a sister of Joe Schenck, of Van and Schenck, will shortly be seen in a new act, under the direction of Al Grossman.

Sander Rababovitz, director of the Redpath Lyceum Bureau, was married to Mme. Marie Jung, ballet mistress of the Chicago Grand Opera Company, last week in Chicago.

O'Rurke and **Adelphia** will open shortly in a new act of songs, pianologue and talk, written by Harry Ruby and Billy Glason and under the direction of Harry Fitzgerald.

Burton Holmes has returned from Europe and will commence his lecture tour in November. He visited Constantinople, Jerusalem, Cairo, Venice and the Italian lakes on his trip.

The Oakland Sisters, Taber and **Claire Laming**, of the former team of Laming and Gray, and **Mazede** and **Lewis** are recent bookings at Roseland Gardens, the Broadway dance hall.

Albert James, recently of the Chamberlin Brown offices, who made a try at vaudeville in a sketch called "Stuck," has abandoned his vaudeville efforts and is now with Cordelia Tilden in the agency business.

Bobby Newman, assistant to Louis Kline, general press representative for George Broadhurst, has been appointed house manager of the "Come Seven" show at the Broadhurst Theatre. His managerial activities are in addition to his duties as assistant to Kline.

BILLY MOSSEY

PRINCIPAL KOMIC, Touring This Season With
"THE JOY RIDERS"

STAR, BROOKLYN, THIS WEEK — EMPIRE, HOBOKEN, NEXT WEEK

STARS OF BURLESQUE

Doing Wop Returning After 4 Years in the Movies with Victory Belles

BEN MOORE

Working For a Real Man James E. Cooper

SIGNED WITH I. H. HERK

ARTHUR HARRISON

TO PRODUCE TIDDLE DE WINKS

HONEY GIRL SOUBRETTE SEE ME WITH

MATTIE (BILLIE) QUINN

HARRY HASTINGS BIG SHOW COLUMBIA CIRCUIT

BILLY BLASK and IRENE KELLER

HEBREW COMEDIAN — INGENUE

WITH LENA DALEY AND HER KANDY KIDS

FEATURING HIS LATEST SUCCESSES BLUE DIAMOND AND NAUGHTY BLUES

NAT MORTAN

THE KING OF JAZZ

WATCH THE HAT SHIMMY WITH JEAN BEDINI'S PEEK-A-BOO
Syracuse & Utica, This Week

FEATURED WITH

GEO. P. MURPHY

THE BIG WONDER SHOW

THE REFINED PAIR

A. William

YOUNG & MAYO

Mona

STRAIGHT — INGENUE

WITH PUSS PUSS THANKS TO MAURICE CAIN

WATCH THIS BOY; NO SPEED LIMIT

HARRY HOWARD

JUVENILE WITH GROWN UP BABIES

PRIMA DONNA

MY FIRST SEASON IN BURLESQUE

Louise Mersereau

WITH BATHING BEAUTIES

MANAGEMENT IKE WEBER

SOUBRETTE SECOND SEASON WITH BATHING BEAUTIES

HELEN LLOYD

DIRECTION ROEHM AND RICHARDS

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

JACK HUNT

SEASON 1919-1920 1921-1922 1923

BURLESQUE NEWS

(Continued from Page 14 and on 27)

MINSKY KEEPING GOOD SHOWS IN THE NAT'L WINTER GARDEN

An excellent entertainment from a comedy and musical standpoint was given by the stock company at Minsky Brothers National Winter Garden last week.

The show was in two parts, opening with "About Town" and closing with "Let's Go."

Frank Mackey, Dave Shafkin and Sid Winters handled the comedy and had no trouble in holding it up. Mackey did his eccentric Dutch, Shafkin his own impersonation of the Hebrew character, and Winters a tramp. They each carried out their parts exceptionally well and worked nicely together. Jimmy Francis played the straight with his usual success.

Lucille Rogers is the prima donna and Minsky is using her for that purpose only. She had two numbers in the first part and sang two operatic selections as her specialty. They stopped the show. Miss Rogers was called upon to make a curtain speech at the close of her act. She was in excellent voice Tuesday afternoon.

Maybelle, a dashing blonde, in the ingenue role, sang her numbers and danced her way into favor. She also did nicely in the scenes and wore pretty costumes. Babe Wellington's "Hold Me" number went big, as did her other two songs. She displayed plenty of pep in her work and looked well.

Carrie Finnell, looking pretty and always smiling, put her numbers over with lots of speed and offered attractive looking dresses.

Caroline Warner, a shapely and pleasing young person, worked well in the bits and offered her numbers cleverly. In her "Take Away the Blues" she was a riot, shaking a rather naughty but fascinating shimmy.

In the "argument" bit, early in the show, Francis, Winters, Mackey, Shafkin and Miss Warner worked up a number of laughs.

Shafkin's specialty in one pleased.

The "union" bit was well done by Shafkin, Mackey, Winters, Francis and the Misses Finnell, Maybelle, Wellington and Warner.

The "packing valise" bit was amusing as Mackey, Shafkin and Miss Maybelle did it.

The "banquet" scene was beautifully staged and well carried out. In this scene specialties were offered by the principals. Miss Warner sang "Caroline" most successfully. In fact she was better in this number than any she had in the show. Winters sang a parody and offered a corking good hard shoe dance.

Miss Finnell pleased by the clever way she put over her singing specialty. Mackey also entertained here.

Dave Shafkin put over a good laughing song that was encored.

The girls in the chorus worked well and the numbers were prettily arranged.

It was a good show to follow the opening week, and, if anything, was more entertaining.

SID.

MINSKY BROS.

NATIONAL WINTER GARDEN

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New York City

CHORUS GIRLS

of class and ability may secure one solid year's work

SALARY $30.00 A WEEK

No morning rehearsals No Sunday Work

CAN YOU BEAT THIS?

JAY "FLIP" FLIPPEN

I'm the "Bits" of Hits and Bits. Direction Emmett Callahan

INEZ WHITE

SOUBRETTE STONE AND PILLARD SHOW. MY FIRST SEASON IN BURLESQUE

LUCILLE ROGERS

PRIMA DONNA, VOCAL TIMBRE. NATIONAL WINTER GARDEN

HAS BEEN CALLED UPON TO MAKE CURTAIN SPEECH AFTER EACH SPECIALTY

STARS OF BURLESQUE

Ingenue Prima Donna — Charlotte Baker — BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

SOUBRETTE DAINTY CLASS CLEVERNESS DOING NICELY THANK YOU — ANNETTE CREIGHTON — WITH JEAN BEDINI'S PEEK-A-BOO

THE JAZZ WOP AND PRIMA DONNA — RALPH Rogers and ELSIE Donnelly — A BIG SUCCESS WITH THE BIG SENSATION

My Friends Say I'm Clever. My Enemies Won't Admit It. — TOM HOWARD — Producing for B. F. Kahn, Union Square Theatre

Four Feet of Pep — "KEWPIE" KNOWLES — Soubrette of Herk and Pearson's Hits and Bits

BABE WELLINGTON

IRRESISTIBLE BUNCH OF NERVES SOUBRETTE NATIONAL WINTER GARDEN

EVELYN DEMAREST

PRIMA DONNA WITH PUSS PUSS

DAVE SHAFKIN

HEBREW COMEDIAN THIRD SEASON NATIONAL WINTER GARDEN

Geo. Shelton

THE TALKING "BOZO" GROWN UP BABIES

MYRTLE FRANKS

THAT CORKING COMEDIENNE, JAZZING THE JAZZES WITH EMIL (JAZZ) CASPER. DAVE MARION'S OWN SHOW

CARRIE FINNELL

SOUBRETTE NATIONAL WINTER GARDEN

JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS

PARISH AND PERU

NOW! A REAL LIVE AND SURELY SUCCESSFUL PROPOSITION IN PRODUCTION

A Sensation With John Cort's JIM-JAM-JEMS

FORD THEATRE, BALTIMORE, MD.

Baltimore Evening Sun. Sept. 1st, 1920.—"The Eccentric Dancing of PARISH AND PERU, two men, WAS CAPITAL." R. S. W.

Baltimore American. Sept. 1st, 1920.—"Mr. PARISH and Mr. PERU did a specialty of wonderful dancing, with various acrobatic feats in the course of it. They were among the best features on the program."

JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS

JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS

JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS — JIM-JAM-JEMS

BOB CARRIE

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Prescribing A TUNE AND DANCE CAPSULE

Personal Direction JERRY HITCHCOCK—ROSE & CURTIS AGENCY **Booked Solid Keith Vaud. Ex.**

THE SCINTILLATING MELODIST

PATRICOLA

THIS WEEK, SEPT. 6

B. F. KEITH'S RIVERSIDE

Sept.	13—Royal	Oct.	18—Providence	Nov.	15—Ottawa	Dec.	13—Colonial	Jan.	10—Baltimore	Feb.	7—Milwaukee
	20—Bushwick		25—Buffalo		22—Hamilton		20—Orpheum		17—Washington		14—Chicago
	27—Boston	Nov.	1—Toronto		29—Detroit		27—Alhambra		24—Philadelphia		21—St. Louis
Oct.	4—Lowell		8—Montreal	Dec.	6—Rochester	Jan.	3—Palace		31—Chicago		28—Memphis
	11—Portland									Mar.	7—New Orleans

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SCHUSTER AND PAVAN TRIO

ACCORDION BAND

Direction—HORWITZ-KRAUS

BURLESQUE NEWS

(Continued from pages 14 and 25)

STONE AND PILLARD CLEVER AS EVER IN THIS SEASON'S SHOW

The Stone and Pillard show was at the Star last week. Although it had only a few changes in the cast, and is the same as last season, it seemed better than any show these two stars have given heretofore. It is really a dancing show from beginning to the final fall of the curtain. Every time Stone makes an appearance, he dances and always gives something different, which is a very good idea, as we know of no other man in burlesque who can dance as he does. Then, again, Miss Pillard dances many times, much to the delight of the audience.

There is also a good cast surrounding the principals, and a corking, fine-looking lot of girls in the chorus, who sing, dance and make merry all through the show. The costumes are pretty and the scenery looks well from the front.

Stone is doing the "Bum" and "Jack of all trades,' and, if anything, is working better than ever. He has put on a little weight since last season, but this does not seem to handicap him any. He was funny and very entertaining.

Etta Pillard, looking more beautiful than ever in all her many costumes, which, to our way of thinking, are the most attractive she has ever shown, simply won her way at once into the hearts of patrons of this house. She is one of the cleverest women in burlesque, if not in the show business, and bubbles over with personality. She can put a number over artistically, reads lines excellently, is graceful, has wonderful stage presence and can dance second to none. We do not understand how Broadway managers have overlooked this clever woman, as, were she surrounded properly in a big Broadway show, there would be no doubt but what New York would rave over her.

Jack Pillard seems to improve more every time we see him, and is fast developing into a great "straight" man. He reads his lines nicely, makes a fine appearance, sings well and is doing some dancing now. He does very well with this show and he knows how to work up to Stone.

Sammy Wright is doing the comedy opposite Stone this season in the same character he did several years ago when he worked with Stone.

Harry Kilby, a new man to us, is doing the characters. His Frenchman is not the best possible, as he does not keep to the dialect, nor act the part as it should be. However, he will, no doubt, improve shortly, as the part is evidently new to him. His Western role he does much better. He has a good singing voice and dresses well.

Ninna Hoag is the prima donna and does nicely. She was in several scenes. Her wardrobe is pretty and she has a form that pleases.

Inez White, another new one in burlesque, is the soubrette, sharing honors with Rose Duffin. She is a shapely little girl who displays a lot of pep in her numbers and, in fact, whenever she is on the stage. She looks well and should be heard from before the season preceeds very far. She wears dresses that are becoming.

Miss Duffin shows improvement in her work over last season. She has added a little flesh, which improves her appearance. She is working easier and better than when we saw her last.

Etta and Jack Pillard offered a neat singing and dancing specialty early in the show that went over well, as did the specialty by Stone, Pillard and Miss Pillard, a little earlier.

The two song hits were "My Sahara Rose" and "Daddies," both given by Miss Pillard, assisted by the chorus. In the first number Miss Pillard and several of the girls were in swings. It was prettily arranged and the electrical effects were good, but there should be a spot on Miss Pillard as at times she could not be seen from the front of the house.

Stone and Wright went well in their comedy talking and singing specialty. Miss Pillard's "I Want To Go" number was another hit. She was assisted by several girls and the audience could not get enough of it.

Stone's Indian dance was another feature and he did it well.

Miss Pillard offered an acrobatic dance in the last act that stopped the show. She did splits, cartwheels, head spins and her famous shoulder dance across the stage.

In the pickout number, Stone worked up a lot of comedy, not overdoing it, and showed us some girls who will make future prima donnas, soubrettes and ingenues. One, in particular, has very good voice.

The way the show is now running Stone should bring it back, at the close of the season, another big winner.—SID.

GERTRUDE BARNES SUING

Gertrude Barnes has brought suit in the Supreme Court of Nassau County for an absolute divorce from Major George A. Lynch, charging misconduct with an unknown woman. The plaintiff, until her marriage to the soldier in 1917, was a headliner in vaudeville. She retired from the stage after her marriage, but intends to return as soon as she can secure her divorce.

GOOD CAST HELPS PUT "BEAUTY TRUST" OVER AS GOOD SHOW

"The Beauty Trust," featuring Al Hillier, offered a burlesque show in two acts and six scenes, called "Marir Money," at the Empire, Hoboken, last week. There is a good cast surrounding the featured comedienne, which helps considerably in getting the show over. There is also good material in the show and the boys put it over well. The show is made up mostly of bits, catchy musical numbers and specialties.

Hillier is doing his well known Hebrew character that was so successful on the Columbia circuit last season. He is a fast worker and a conscientious one as well.

Gene Schuller is doing "Dutch," although not having much of an opportunity of showing his wares. There are times when he is on the stage not doing a thing, but this can be regulated by re-arranging some of the bits a little. He uses an eccentric make-up and seems anxious to please.

Paul Yale is the "straight" man, and a corking good one too. We liked this young fellow's work last season when he came along this way, and we do again this season. He makes a fine appearance, has a dandy speaking and singing voice and works finely with the comedians. He is one of those aggressive straight men who can make a comedian work.

Eugene Rauth, who has been doing an Irish comedy role the past few seasons, is doing bits in this show, working straight. Jack Mitchell is doing several character bits. His old man role was well done.

Elsie Meadows, after several years absence from this branch of the business, has returned. She opened in the prima donna role the week before. She is a corking good burlesque woman and knows how to read lines and humor a situation. She worked very well Wednesday afternoon in the scenes. Her voice was in fine form and she rendered her numbers exceptionally well. Her costumes are beautiful.

Irene Leary, a most attractive looking young ingenue with a winning personality, also won favor. She is a pretty girl of brunette type and shapely figure who can read lines well and put a number over. She displayed a wardrobe that was most pleasing to the eye and consisting of half a dozen changes.

Peppery little Dot Davidson has a fine selection of fast numbers and has the right idea of putting them over. She is a shapely person and a neat dancer. She worked hard in the bits and showed us some pretty soubrette dresses.

In a singing and dancing specialty early in the show Yale and Davidson went very well, which livened things up a bit.

Schuller, in the cabaret scene, assisted by eight of the chorus girls, did nicely with his number "Oh Girls," although some of the material used could be improved upon.

Hillier and Yale give a comedy talking act which is crowded with good material and was well received, as they put it over nicely. However, it ran a little too long and could be cut down a bit.

The Beauty Trust Trio, consisting of Rauth, Mitchell and a woman, simply cleaned up down near the close of the show. This is one of the best singing trios we have heard on the American circuit. All three have excellent voices and harmonize wonderfully well. They offered six numbers.

The costumes and scenery are beautiful and the production end of the show has been well looked after. SID.

HOTEL PROPRIETOR DIES

BUFFALO, Sept. 6.—Nick Provenzo, who runs three hotels in this city catering mostly to burlesque people, died suddenly of acute indigestion last week, at the age of thirty-four. His death will be a surprise to many in the burlesque field as he was very popular among performers.

NOT LEAVING BEDINI SHOW

MONTREAL, Sept. 6.—Smith and Austin deny the report that they are leaving the Jean Bedini "Twinkle Toe" company. They opened here at the Gayety this afternoon and announced their intention of remaining with the show.

JACK SHARGEL CLOSES

WASHINGTON, D. C., Sept. 4.—Jack Shargel closed with Harry Hastings' "Kewpie Dolls" at the Folly Theatre yesterday. John Dillon jumped in and played his part, doing it in Irish. Jack Perry, manager of the company, is playing Dillon's part.

Hastings will have a new man on to join the show in Philadelphia Monday.

JOIN BELFRAGE SHOW

NEWARK, N. J., Sept. 4.—Lee and Doris, a sister team, joined Geo. Belfrage's "Hip, Hip, Hooray Girls" here this week and are doing a specialty in the show.

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Second Season with
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Doing Straight

Prima Donna **Emma Kohler** Jas. E. Cooper's Victory Belles

ETHEL DE VEAUX

SOUBRETTE "RAZZLE DAZZLE"

VIOLA (SPAETH) BOHLEN

SOUBRETTE HURTIG AND SEAMON'S PUSS PUSS

ROY PECK

Now with "PUSS PUSS"—Third Season HURTIG & SEAMON—Direction, ROEHM & RICHARDS

GENE SCHULER

WORKING OPPOSITE AL HILLIER WITH BEAUTY TRUST

IRENE LEARY

INGENUE I. H. HERK'S BEAUTY TRUST

DAINTY MAY BELLE

INGENUE—SECOND SEASON WITH NATIONAL WINTER GARDEN

MAE HAMILTON

PRIMA DONNA, GIRLS FROM THE FOLLIES MY FIRST SEASON IN BURLESQUE

ETHEL COSTELLO

DANCING INGENUE. WITH "BEST SHOW IN TOWN."

FRED REESE

STRAIGHT MAN "VICTORY BELLES"

HARRY MORRISEY AND DE VERE FLO

STRAIGHT MAN SWEET SWEETIE GIRLS SOUBRETTE

FLORENCE MASCOTT

INGENUE PRIMA DONNA "OH BY JINGO" CO.

Perm. Address 74 2nd Street, Weehawken

"GREENWICH FOLLIES" REAL TRIUMPH FOR MURRAY ANDERSON

"THE GREENWICH VILLAGE FOLLIES OF 1920."—A musical revue in two acts, staged by John Murray Anderson; dialogue by by Thomas J. Gray; lyrics by John Murray Anderson and Arthur Swanstrom, and music by A. Baldwin Sloane. Produced by The Bohemians, Inc., and presented at the Greenwich Village Theatre, Monday evening, August 30, 1920.

PRINCIPALS

Savoy and Brennan, Venita Gould, Frank Crumit, Sylvia Clark, James Clemons, Mona Celete, Howard Marsh, Mary Lewis, Hap Hadley, Margaret Severn, Collins and Hart, Bankoff and Phebe, Myers and Hanford.

John Murray Anderson might have existed without the "Greenwich Village Follies of 1920," but this thoroughly enjoyable musical revue could hardly have come into being without John Murray Anderson. For, not only is he both parents of the "Greenwich" show, but he also appears to be its ancestors.

In the present edition of "The Greenwich Village Follies," which opened "cold," there is such a harmony of color, beauty and entertainment, as only a master producer like Anderson can blend. We find colorful lighting effects that are effective; scenery and costumes that suggest gorgeousness and color but never tawdriness; girls that are beautiful to behold and a cast of capable and entertaining principals, each of whom, for the most part, fits well in the happy surrounding.

Thus, it is quite easy to understand why the present "Greenwich" show is a better concoction of entertainment than last year's initial "Follies" and the subsequent "What's in a Name," both of which were Anderson devised productions. The latter show, however, despite its inability to earn money for its producers thus far was, it seems to us, the renaissance musical revue of this age and generation. As a piece of beautiful stagecraft it possessed more originality than all the other musical productions of last season put together.

But, since it is "The Greenwich Village Follies of 1920," that we are chiefly concerned with, here are some details connected with the show:

Bert Savoy and Jay Brennan were its principal joy motif. The irresponsible brand of their humor proved to be tellingly infectious, for Savoy is one of the funniest females of the species male that the stage possesses. Sh-he and Brennan were particularly effective in a cabaret scene.

There is sugary appeal in the "Just Sweet Sixteen" number in the first act. The song, one of the best in the show, was delightfully rendered by Howard Marsh and Mona Celete. Marsh has a fine lyrical tenor voice and is a nobby looking juvenile. Miss Celete, erstwhile of "The Night Boat," is demure, dark and pretty, and, besides having a pretty voice, has an alluring personality that lends charm to whatever she does. She really should be given more to do. In this number there were four girls, dressed in costumes that made up an animated birthday cake when they joined hands. The originality of the scene created a profound impression.

Frank Crumit was a nifty sort of ballyhooer throughout the show and, toward the end, proved his versatility by singing a few clever songs that were well received, especially "Snap Your Fingers at Care," written by Louis Silvers and Bud de Sylva and which is the best syncopated tune in the show. Incidentally, this song looms as one of the popular hits of the day.

Sylvia Clark figured favorably in a few numbers, but, somehow or other, failed to create more than a passingly favorable impression. Maybe it was because of the triteness of the material that was handed her.

The Valentine number in the first act, in which Mary Lewis sings "I'll be your Valentine," and sings it well, too, and in which Ivan Bankoff and Mlle. Phebe danced splendidly, is nothing if not distinctively beautiful. The simplicity of the setting, a huge flowered wreath used as a frame, with two bulwarks of lace that screen the stage, is artistic beyond words. The costumes worn by the ensemble in this number, which is the daintiest in the show, were entirely in accord with the settngs.

Myers and Hanford figured prominently in the "Rube-o-rem-inas" scene, the setting being in one with a very odd backdrop. They went over with a bang as a result of their musical versatility, which includes playing a buzz saw, singing and dancing.

Margaret Severn was the principal dancer in the show. She was particularly effective in the "Masks" dances, the masks being arranged by W. J. Benda. But, for the most part, her dancing failed to thrill, not even when she danced to the beguiling "Scheherezade" strains. She has the physical proportions of a dancer all right, uses her arms anl legs gracefully, but, just the same, seems to lack the Terpsichorean spark that gives warmth and color to a great dancer's movements.

James Clemons, on the other hand, did one eccentric dance that stamped him as a mighty fine exponent of the loose-limbed style of stepping. It got him a great deal of applause, too.

"The Song of the Samovar," besides being the most tuneful song in the show, proved to be the most colorful number, too. The Russian costumes were gorgeous and the manner in which the ensemble effects were staged is a triumph for Anderson who, more than any other American musical revue producer, knows the artistic value of things Russian.

The finale of the first act gave the audience a chance to get something material for its money. The number was called "Tam" and good tin tambourines were distributed among the audience. It strikes us that the tambourines cost about twenty-five cents each, which is pretty good value for nothing.

Those who performed in the last act included Collins and Hart, with their usual burlesque acrobatic offering, Hap Hadley, who sketched with chalk, and Venita Gould, who gave imitations of various stage celebrities, her best ones being that of Grace La Rue and Lenore Ulric. But, somehow, Miss Gould failed to fit into the picture.

Frank Crumit sang a song called "Lonesome Little Raindrop," that sounded pretty good, and Margaret Severn, followed by the entire company, danced before the "Music Motif" curtain, a specially built screen that stretches across the stage. Its design is essentially Andersonian and, therefore, artistically distinctive.

We almost forgot to mention that A. Baldwin Sloane's score is quite tuneful, but not as much so as the music he wrote for last year's "Follies." And, as for the dialogue and lyrics, the former was adequate and the latter are appropriate.

Thus, "The Greenwich Village Follies of 1920," which, in the main, means John Murray Anderson, will undoubtedly be attracting patronage well into 1921, for, besides being entertaining, it is an artistic treat.

The following is the program in full:

PROGRAM

PROLOGUE

THE VILLAGE PAWN SHOP

The Pawnbroker.....Maurice Quinlivan
His Daughter.....Harriet Gimbel
The Singer.....Mary Lewis
Her Voice.....Olive Brower
The Poet.....Howard Marsh
His Rhymes.....Florence Browne
The Comedian.....James Clemons
His Sense of Humor.....Heléne Jesmer
The Dancer.....Sylvia Clark
Her Technique.....Doris Green
The Manager.....Frank Crumit
His Money.....Marie Voorhees

and

The Follies of the Village

Lou Gorey, Alden Gay, Helen Lee Worthing, Anna Mae Clift

ACT I

"SET" IN SILVER

"THE NAKED TRUTH"

Sung by

Le Compère.....Frank Crumit

SCENE ONE

A STUDIO

THE MODELS

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?—125 Sixth Avenue
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?—Formerly Philadelphia

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THE ART STUDENTS
Eugene Fosdick, Edward Graham, Maurice Quinlivan, Allen Joslyn
A Beginner.....Harriet Gimbel

THE BATIK GIRLS
Sybil Stokes and Elizabeth North
The Botticelli Girl.....Agnes Brady and Hap Hadley

LE TORSO
Arms.....Heléne Jesmer, Florence Browne
Neck and Shoulders, Anna Mae Clift, Marie Voorhees
Waist Line.....Olive Brower, Betty Linn
Knees.....Lou Gorey, Dorothy Arnold
Ankles and Feet, Helen Lee Worthing, Doris Green
The Greenwich Village Follies Girl, Alden Gay
A Sculptor.....Jay Brennan
His Inspiration.....Bert Savoy
"Just Sweet Sixteen"
Sung by Howard Marsh and Mona Celete

THE BIRTHDAY GIRLS
Peggy Mathews, Agnes Brady, Elizabeth North, Florence Browne, Heléne Jesmer, Marie Stokes, Betty Linn, Marie Voorhees

THE DANCERS
Janet Stone and Margaret Davies

THE BIRTHDAY CAKE
Helen Lee Worthing, Anna Mae Clift, Doris Green, Lou Gorey

THE "BABY" YEARS
(One to Four)
Marie Tudar and Cyrena Dahl

THE "DOLL-TIME" YEARS
(Four to Eight)
Mildred Mann and Mary Bay

THE "SCHOOL-GIRL" YEARS
(Eight to Twelve)
Frances Mann and Olga Ziceva

THE YEARS OF THE CAKE
(Twelve to Sweet Six...n)
Mona Celete and Howard Marsh

* * * * * *

"SET" IN SILVER
The Claque.....Frank Crumit and Sylvia Clark

* * * * * *

SCENE TWO

THE VALENTINE
"I'll Be Your Valentine"
Sung by Mary Lewis

THE CUPIDS
Mildred Mann and Harriet Gimbel
The Belle.....Margaret Davies
The Beau.....Janet Stone

THE TERMINAL ORNAMENTS
Peggy Mathews and Betty Linn
The Postman.....Frances Mann

THE VALENTINE GIRLS
Marie Tudar, Cyrena Dahl, Mary Bay, Olga Ziceva

THE TRUE LOVERS
Ivan Bankoff and Mlle. Phebe

ADAGIO
Ivan Bankoff and Mlle. Phebe
The Coquette.....Doris Green

THE BEAUX
Allen Joslyn and Eugene Fosdick

BEFORE THE "RURAL MOTIF"

"THE RUBE-O-HEMIANS"
Pee Wee Myers and Ford Hanford
An Episode with Benda Masks
Margaret Severn
(The Masks by W. J. Benda)

SCENE THREE

THE HELL HOLE
"COME TO BOHEMIA"
The Singer.....Howard Marsh

THE VILLAGERS
The "Black Cat".....Florence Normand
The "Green Witch".....Anna Mae Clift
The "Purple Pup".....Lou Gorey
The "Vermilion Hound".....Peggy Mathews
The "Polly Girl".....Heléne Jesmer
The "Pirates Den Girl".....Olive Brower
Mlle. "Lafayette".....Helen Lee Worthing
The "Rogues Tavern Girl"...Marie Voorhees
Mlle. "Brevort".....Doris Green
The "Treasure Box Girl".....Betty Linn
The "Greenwich Village Inn Girl"..Alden Gay
The "Jekyl and Hyde Girl"..Dorothy Arnold
An Organ Grinder.....Harriet Gimbel
A Singing Waitress.....Sylvia Clark
An Apache.....Jay Brennan
Ansonia (A Cigarette Girl).....Bert Savoy

THE MAD HATTERS
Janet Stone and Margaret Davies
"Snap Your Fingers at Care"
(By Louis Silvers and Bud de Sylva)
Sung by Frank Crumit
The Dance by James Clemons
"Murder in My Heart"
Sung by Sylvia Clark
"The Song of the Samovar"
Sung by Howard Marsh
The Woman of the Samovar..Martha Throop

THE TORCH BEARERS
Eugene Fosdick, Edward Graham, Maurice Quinlivan, Allen Joslyn

"PAS DE DEUX"
Ivan Bankoff and Mlle. Phebe

THE DANCERS
Cyrena Dahl, Marie Tudar, Olga Ziceva, Frances Mann, Marie Bay, Mildred Mann

THE LADIES OF THE COURT
The "Princess".....Alden Gay
Heléne Jesmer and Florence Browne
"Tam"
Sung by Frank Crumit and Ensemble
(End of the First Act)

INTERMISSION OF TEN MINUTES

ACT II

IN FRONT OF THE SCREENS
Le Diseur.....Howard Marsh
The Cartoonist.....Hap Hadley

THE SANDWICH GIRLS
Sybil Stokes, Florence Browne, Marie Voorhees, Peggy Mathews, Betty Linn, Elizabeth North
"Krazy Cats' Ball"
Sung by Harriet Gimbel, Janet Stone and Margaret Davies

DIVERTISSEMENT
By THE HO BOHEMIANS
(Collins and Hart)
"SET" IN SILVER
Miss Venita Gould

SCENE ONE

THE SIN-SHOP
"TSIN"
The Singer.....Howard Marsh

THE ADOLESCENT BOYS
Betty Linn, Sybil Stokes, Elizabeth North, Marie Voorhees

THE ADOLESCENT GIRLS
Agnes Brody, Peggy Mathews, Heléne Jesmer, Florence Browne

"PARFUM D'AMOUR"
The Singer.....Marie Lewis
The Slave of Perfume.....Edward Graham

LES PARFUMS
Violette de Parme.....Olive Brower
Attar des Roses.....Doris Green
Sandalwood.....Dorothy Arnold
Cypres.....Helen Lee Worthing
Arête.....Lou Gorey
Elange-Elange.....Alden Gay
Tsin.....Florence Normand
Peau d'Orange.....Anna Mae Clift
The Dance by Margaret Severn

* * * * * *

BEFORE THE MUSIC MOTIF CURTAIN
Frank Crumit
"SET" IN SILVER
Savoy and Brennan

* * * * * *

SCENE TWO

THE GOLDEN CARNIVAL
VALSE EMPIRE
Betty Linn with Allen Joslyn
Mary Lewis with Eugene Fosdicks
Peggy Mathews with Edward Graham
Florence Browne with Maurice Quinlivan
Danse Guignole by James Clemons
Resumé by Everybody
(The End)

Charles Previn.....Musical Director
Grace Christie
Assistant to John Murray Anderson
FOR THE BOHEMIANS, INC.
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General Stage Manager.....R. M. Dolliver
Assistant Stage Manager.....Albert Deano
Master Carpenter.....Charles White
Master Electrician.....Nick Schannon
Master of Properties.....John Meers
Mistress of the Wardrobe....Eugenie Holmes

DOING "PRINCE AND PAUPER"

Mark Twain's novel, "The Prince and the Pauper," has been dramatized for the third time and will be presented by the Shuberts. Princess Troubetskoy (Amelie Rives) has made the new stage version. William Faversham will stage the play and appear in the principal role.

The first dramatization of the Twain story was made by Mrs. Samuel Clemens in 1884. The second version was made by Abbe Sage Richardson and was presented by Daniel Frohman in Philadelphia in 1889. It later played at the Broadway theatre here.

HOLBROOK BLINN'S LATEST LOOKS LIKE SURE COMEDY HIT

"THE BAD MAN."—A comedy in three acts by Porter Emerson Browne. Presented by William Harris, Jr., at the Comedy Theatre, Monday evening, August 30, 1920.

CAST
Gilbert Jones.....Frank Conroy
Henry Smith.....James A. Devine
Morgan Pell.....Fred L. Tiden
Lucia Pell.....Frances Carson
Red Giddings.....John Harrington
Jasper Hardy.....Wilson Reynolds
Angela Hardy.....Edna Hibbard
Pancho Lopez.....Holbrook Blinn
Pedro.....Herbert Heywood
Venustiano.....James H. Bell
Alvarado.....Chief White Hawk
Felipe.....Indian Joe
A Mexican Cook.....Frank Bixby
Bradley.....Charles Gibney
Blake.....James B. Lenhart

Having in its make-up both melodrama and comedy, "The Bad Man," Holbrook Blinn's new starring vehicle, bids well to become one of the new season's most successful plays. From start to finish it has all the earmarks of a sure fire hit and might well be characterized as one of the triumphs of contemporary comedy.

The story concerns a young American who, one day, arrives home from the war only to find his cattle stolen and his ranch under mortgage, with an immediate foreclosure staring him in the face. A knavish oil seeking person then puts in an appearance. With him is his wife and the young hero and the latter fall in love.

Pancho Lopez, a picturesque bandit, then happens along one day, learns of the young man's plight and straightway goes to his assistance. In his simple way, uncomplicated by the drawbacks of civilization, he knows what to do. He robs the richest man of the neighborhood and pays the mortgage and then turns round and robs the recipient of the mortgage money and then gives the proceeds to the young rancher. He then decides that the best way to remove the thieving husband who stands between the rancher and his lady love, is to kill him, which he does, and then gallops away over the border.

Holbrook Blinn is ably supported by an excellent company.

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BURLESQUE ROUTES

COLUMBIA WHEEL

Abe Reynolds Revue—Berchell, Des Moines, 5-8; Gayety, Omaha, 13-18.
Al Reeves Joy Bells—Gayety, Toronto, Oct. 6-11; Gayety, Buffalo, 13-18.
Best Show in Town—Hurtig & Seamon's, New York, 6-11; Orpheum, Paterson, 13-18.
Bostonians—Miner's Empire, Newark, 6-11; Casino, Philadelphia, 13-18.
Bowery—Lyric, Dayton, 6-11; Olympic, Cincinnatti, 13-18.
Bon Tons—Columbia, Chicago, 6-11; Gaety, Detroit, 13-18.
Big Wonder Show—Empire, Albany, 6-11; Casino, Boston, 13-18.
Dave Marion's Own—Peoples, Philadelphia, 6-11; Palace, Baltimore, 13-18.
Ed Lee Worth's Best Show—Star and Garter, Chicago, 6-11; Berchell, Des Moines, Iowa, 12-15.
Flashlights of 1920—Empire, Providence, 6-11; Gayety, Boston, 13-18.
Follies of the Day—Casino, Boston, 6-11; Grand, Hartford, 13-18.
Folly Town—Park, Youngstown, O., 6-8; Grand, Akron, 9-11; Star, Cleveland, 13-18.
Girls de Looks—Olympic, Cincinnati, 6-11; Columbia, Chicago, 13-18.
Girls of the U. S. A.—Gayety, Omaha, 6-11; Gaety, Kansas City, 13-18.
Girls from Happyland—Gayety, Rochester, 6-11; Bastable, Syracuse, 13-15; Gayety, Utica, 16-18.
Golden Crooks—Columbia, New York, 6-11; Empire, Brooklyn, 13-18.
Hip Hip Hooray Girls—Casino, Philadelphia, 6-11; Miners' Bronx, New York, 13-18.
Hits and Bits—Orpheum, Paterson, 6-11; Majestic, Jersey City, 13-18.
Harry Hasting's Big Show—Palace, Baltimore, 6-11; Gayety, Washington, 13-18.
Jollities of 1920—Grand, Hartford, Ct., 6-11; Jacques, Waterbury, 13-18.
Jack Singer's Own Show—Jacques, Waterbury, 6-11; Hurtig & Seamons, New York, 13-18.
Jingle Jingle—Gayety, Buffalo, 6-11; Gayety, Rochester, 13-18.
Lew Kelly Show—Stamford, Ct., 8; Park, Bridgeport, 9-11; Empire, Providence, 13-18.
Liberty Girls—Empire, Brooklyn, 6-11; Peoples, Philadelphia, 13-18.
Mollie Williams' Own Show—Gayety, Washington, 6-11; Gayety, Pittsburgh, 13-18.
Maids of America—Gayety, Pittsburgh, 6-11; Park, Youngstown, 13-15; Grand, Akron, 16-18.
Million Dollar Dolls—Gayety, St. Louis, 6-11; Star and Garter, 13.
Powder Puff Revue—Miner's, Bronx, New York; 6-11; Casino, Brooklyn, 13-18.
Peek-a-Boo—Bastable, Syracuse, 6-8; Gayety, Utica, 9-11; Gayety, Montreal, Can., 13-18.
Parisian Whirl—Casino, Brooklyn, 6-11; Empire, Newark, 13-18.
Roseland Girls—Gayety, Kansas City, 6-11; open, 13-18; Gayety, St. Louis, 20-25.
Rose Sydell London Bells—Gayety, Boston, 6-11; Columbia, New York, 13-18.
Social Maids—Empire, Toledo, 6-11; Lyric, Dayton, 13-18.
Step Lively Girls—Majestic, Jersey City, 6-11; Perth Amboy, 13; Plainfield, 14; Stamford, Ct., 15; Park, Bridgeport, 16-18.
Sporting Widows—Star, Cleveland, 6-11; Empire, Toledo, 13-18.
Town Scandals—Gayety, Detroit, 6-11; Gayety Toronto, 13-18.
Twinkle Toes—Gayety, Montreal, 6-11; Empire, Albany, 13-18.
Victory Belles—open, 6-11; Gayety, St. Louis, 13-18.

AMERICAN WHEEL

All Jazz Revue—Lyceum, St. Joseph, Mo., 5; Gayety, Minneapolis, 13-18.
Bathing Beauties—Howard, Boston, 6-11; New Bedford, Mass., 13-15; Fall River, 16-18.
Beauty Trust—Cohen's, Newburg, 6-8; Cohen's, Poughkeepsie, 9-11; Howard, Boston, 13-18.
Beauty Revue—Gayety, St. Paul, 6-11; Gayety, Milwaukee, 13-18.
Broadway Belles—Folly, Washington, 6-11; Bijou, Philadelphia, 13-18.
Big Sensation—Trenton, 10-11; Trocadero, Philadelphia, 13-18.
Cabaret Girls—Park, Indianapolis, 6-11; Gayety, Louisville, 13-18.
Cute Cuties—New Bedford, 6-8; Fall River, 9-11; Grand, Worcester, 13-18.
Follies of Pleasure—Cadillac, Detroit, 6-11; Englewood, Chicago, 13-18.
French Frolics — Gayety, Minneapolis, Sept. 6-11; Gayety, St. Paul, 13-18.
Girls from Joyland—Gayety, Brooklyn, 6-11; Olympic, New York, 13-18.
Girls from the Follies—Gayety, Newark, 6-11; Reading, Pa., 13; Grand, Trenton, 17-18.
Grown Up Babies—Bijou, Philadelphia, 6-11; Majestic, Scranton, 13-18.
Hurly Burly—Plaza, Springfield, 6-11; Mt. Morris, New York, 13-18.
Jazz Babies—Star, Toronto, Ont., Oct. 6-11; Academy, Buffalo, 13-18.
Joy Riders—Star, Brooklyn, 6-11; Empire, Hoboken, 13-18.
Kewpie Dolls—Trocadero, Philadelphia, 6-11; Star, Brooklyn, 13-18.
Kandy Kids—Academy, Buffalo, 6-11; Cadillac, Detroit, 13-18.
Lid Lifters—Auburn, 9; International, Niagara Falls, 10-11; Star, Toronto, Ont., 13-18.
Mischief Makers—Empire, Cleveland, 6-11; Avenue, Detroit, 13-18.
Monte Carlo Girls—Lyceum, Columbus, 6-11; Empire, Cleveland, 13-18.
Naughty Naughty—Century, Kansas City, 6-11; St. Joseph, Mo., 12.

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Pat White's Gayety Girls—Grand, Worcester, 6-11; Plaza, Springfield, Mass., 13-18.
Parisian Flirts—Academy, Pittsburgh, 6-11; Penn Circuit, 13-18.
Puss Puss—Majestic, Scranton, 6-11; Armory, Binghamton, N. Y., 13-15; Auburn, 16; International, Niagara Falls, 17-18.
Razzle Dazzle—Avenue, Detroit, 6-11; Academy, Pittsburg, 13-18.
Round the Town—Olympic, New York, 6-11; Gayety, Newark, 13-18.
Record Breakers—Gayety, Milwaukee, 6-11; Haymarket, Chicago, 13-18.
Some Show—Standard, St. Louis, 6-11; Century, Kansas City, 13-18.
Social Follies—Gayety, Baltimore, 6-11; Folly, Washington, 13-18.
Stone & Pillard's—Empire, Hoboken, 6-11; Cohen's, Newburg, N. Y., 13-15; Cohen's, Poughkeepsie, 16-18.
Sweet Sweetie Girls—Penn Circuit, 6-11; Gayety, Baltimore, 13-18.
Tittle Tattle—Mt. Morris, New York, 6-11; Gayety, Brooklyn, 13-18.
Tiddle de Winks—Englewood, Chicago, 6-11; Standard, St. Louis, 13-18.
Tempters—Gayety, Louisville, 6-11; Empress, Cincinnati, 13-18.
Tidbits of 1920—Empress, Cincinnati, 6-11; Lyceum, Columbus, 13-18.
Whirl of Mirth—Haymarket, Chicago, 6-11; Park, Indianapolis, 13-18.

OPERATORS TO STICK

ALBANY, Sept. 6.—An agreement has been finally reached between the proprietors of the Albany motion picture theatres and the members of the National Picture Operators' Union to arbitrate the new wage scale demand. The opeartors declared that they would strike on Labor Day if they did not receive the advance demanded. President of the Exhibitors' League Samuel Sucknow said to-night that the operators would not strike as they had planned, and that all of the film houses in Albany would be open on Labor Day as usual.

It has been agreed to hold a conference after Monday and an effort will be then made to settle the differences arising on the scale demanded and whatever increase may be granted the operators will date from Labor Day.

ASK MOVIES TO LAY OFF

KINGSTON, N. Y., Sept. 4.—The New York State Patrolmen's Association in annual session to-day adopted a resolution asking movie producers not to burlesque them in the movies. The resolution was introduced at the suggestion of Mayor Canfield, chairman of the New York State Mayors' Association Committee, which investigated censorship for motion pictures.

It sets forth that the work of a policeman depends largely upon the respect in which he is held, and that the present manner of representing a policeman on the screen was in exaggerated and distorted form and in such manner as to hold him up to ridicule and derision. The association re-elected its officers and adopted a resolution of sympathy for Ireland.

GETS 30 DAYS IN JAIL

CHICAGO, Ill., Sept. 5.—Mateo Tacunato, owner of the Model Motion Picture Theatre and also the Ideal Theatre, was fined $100 and costs and sentenced to 30 days in jail by Judge Joseph La Buy in the Englewood Court on Friday.

A few days Tacunato was refused a permit to carry a gun. Tuesday night Mrs. Susan Taylor and her three small childred were forced into the street and almost frightened to death when the moving picture theatre owner fired five shots through the windows and door of her home. He says he shot to frighten the kids, who had been bothering him for the past few weeks.

CRANDALL OPENS HOUSE

CUMBERLAND, Md., Sept. 5.—Harry M. Crandall, president of the Associated Exhibitors, Inc., opened his new Strand Theatre in this city last night. The house seats 2,000. The decorative color scheme throughout is a harmonious combination of blue, gold and warm greys. The inaugural bill was featured by a Marshall Neilan picture.

REHEARSING MACK PLAY

William W. Wellman will begin rehearsals this week of Willard Mack's latest play, "Her Man," with the anthor himself in the leading role. In support will be Barbara Castleton, Ben Hendricks, Lyster Chambers and T. Tamamoto.

VAUDEVILLE BILLS

(Continued from Page 21)

CALGARY.
Pantages—Fulton & Mack—Charles Moratti Co.—Saint & Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

GREAT FALLS AND HELENA.
Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden Four—Dancers Supreme—Lorenz & Wood—Six Harlequins.

BUTTE.
Pantages—Clemenso Bellings & Co.—Faber & McGowan—Schwartz Bros.—Juliet Dika—Snap Shots.

SPOKANE.
Pantages—Wire & Walker—Henshaw & Avery—Rigdon Dancers—Cooper & Ricardo—Rising Generation.

WALLA WALLA AND NO. YAKIMA.
Pantages—Lady Alice's Pets—Will & Mary Rogers—Lew Welch & Co.—Three White Kuhns—Mammy's Birthday.

SEATTLE.
Pantages—Nora Jane & Co.—Silber & North—Herbert Denton & Co.—Ted Donner—Little Cinderella.

VANCOUVER.
Pantages—Larue & Dupree—Coleman & Ray—Elm City Four—Revue De Luxe—Page & Gray—Four Hursleys.

VICTORIA.
Pantages—Mack & Williams—Stuart & Wood—Howard & Field—Golden Bird—Jarrow—Clark's Hawaiians.

TACOMA.
Pantages—Brosius & Brown—Taylor & Frances—Barney Williams & Co.—Ward Bros.—Anna Maybelle & Jazz Band.

PORTLAND.
Pantages—Kremka Bros.—Davis & McCoy—Jim Reynolds—Sheldon & Haslam—Klass & Terman—Little Cafe.

TRAVEL.
Pantages—Bell & Gray—Ushers Quartette—Sol Berns—Vera Bert & Steppers—Harris & Manion—Gautier's Bricklayers.

SAN FRANCISCO.
Pantages—Alaska Duo—Noodles, Fagin & Co.—Jean Barrios—Frank Stafford & Co.—Demichelle Bros.—Thirty Pink Toes.

OAKLAND.
Pantages—Schepps' Circus—Fargo & Richards—Josephine Davis & Co.—Harvey, Heney & Grace—Kremlin of Moscow.

LOS ANGELES.
Pantages—Aeroplane Girls—Brown & Jackson—Agnes Kayne—Leonard & Anderson—Carl McCullough—Submarine F-7.

SAN DIEGO.
Pantages—Prince & Bell—Jack Reddy—Jan Rubini & Co.—Dobbs, Clark & Dare—McKay's Scotch Revue—Sheldons.

LONG BEACH.
Pantages—Mizuma Japs—Louise Gilbert—Fred Weber—Somewhere in France—Pearson, Newport & P.—Gautier's Toy Shop.

SALT LAKE.
Pantages—Degnon & Clifton—Manning & Lee—Brierre & King—Coakley, Dunlevy Co.—Alice Manning—Odiva.

OGDEN.
Pantages—Van & Emerson—Challis & Lambert—Douglas Dancers—Griff—Senator Murphy—Doree's Celebrities.

DENVER.
Pantages—Three Melvins—Diana Bonnar—Heart of Annie Wood—Harry Von Fossen—Footlight.

TRAVEL.
Pantages—Dewinters & Rose—Corty & Althoff—Jessie Hayward & Co.—Pete Pinto & Boyle—Long Tack Sam & Co.

W. V. M. A.

CHICAGO, ILL.
Lincoln Hippodrome (First Half)—Felix & Fisher—Debell & Walters—Valente Bros.—Tango Shoes—Lockwood & Rush. (Second Half)—Dooley & Story—Elsie Williams & Co.—Billy Bouncer's Circus.
Kedzie (First Half)—Hennings—Libonati—Lane & Harper—Davey Jamieson—Rubetown Follies. (Second Half)—Love & Wilbur—Peyton & Dun—Grey & Old Rose—Harry Bond & Co.—Joe Dargy—Century Serenaders.
American (First Half)—Foster & Peggy—Al Harvey & Trix—Elsie Williams & Co.—Spencer & Williams. (Second Half)—Price & Bernie—Debell & Waters—Tid Bits of 1920—James H. Cullen—Parker Bros.
Logan Square (First Half)—Rialto & Lamont—Kuhn Sisters—Harry Hayward & Co.—Gesen & Pugh—Tid Bits of 1920. (Second Half)—Norvells—Reiff Bros.—Valentine Vox—Howard's Ponies.
Windsor (First Half)—Ameler Bros.—South & Tobin—Number Please—Ben Teney—Big Jim. (Second Half)—The Newmans—Fixing the Furnace—Harry Fields.
Empress (First Half)—Unusual Duo—Reiff Bros.—Pisano & Bingham—Petticoats—Bert Howard—Howard's Ponies. (Second Half)—Lane & Harper—Libonati—Number Please—Piantadosi & Walton—Jewell's Manikins.

AURORA, ILL.
Fox (Sunday)—Grace, Wallace & Ben—Maker & Redford.

ATCHISON, KAN.
Orpheum—Fostos—Wright & Gayman—Edw. Hume & Co.—Johnny Johnston—Chong & Moey.

ALTON.
Hippodrome (First Half)—The Newmans. (Second Half)—Lucianna Luca.

BARTLESVILLE, OKLA.
Odeon—Three Eddy Sisters—McConnell & Lockhart—Eldora & Co.—Rollo & Peggy—Nell O'Connell—Stratford Comedy Four.

BELLEVILLE.
Washington (First Half)—Brady & Mabel Hartt—Emil & Wills. (Second Half)—Three Eddy Sisters—Thos. Potter Dunne—Eldora & Co.

CEDAR RAPIDS.
Majestic (First Half)—John & Nellie Ohms—Price & Bernie—Fixing the Furnace—Jack Lavier—Morgan & Gates. (Second Half)—South & Tobin—Davey Jamieson—Petticoats—Rubetown Follies.

CHAMPAIGN.
Orpheum—Helvey & Brill—Dooley & Story—Grey & Old Rose—Pistel & Johnson—Jewell's Manikins. (Second Half)—Felix & Fisher—Doyle & Elaine—Homer Miles & Co.—Lockwood & Rush.

DAVENPORT.
Columbia (First Half)—John & Nellie Olms—Palo & Palet—The Brazilian Heiress—Larry Comer—Three Lees. (Second Half)—Mang & Snyder—Hello Husband—Whitfield & Ireland.

DES MOINES, IOWA.
Majestic (First Half)—Lee & Cranston—Cleveland & Dowry—Leoras. (Second Half)—Jordon & Tyler—Pisano & Bingham—Tile & Tile.

DECATUR.
Empress (First Half)—Dewitt, Young & Sister—Steve Freda—Homer, Miles & Co.—Earl & Sunshine—Payton & Lum—Ruloff & Rulowa Ballet. (Second Half)—Dunham & Williams—Sabbott & Brooks—Olsen & Johnson—Orville Stamm.

EVANSVILLE.
Opening Grand—The Levolos—Petty, Reat & Bro.—Thru Thick & Thin—Murphy & White—Bobby Randall—Ryan Sisters—Berrens & Leslie.

FARGO, MON.
Three (First Half)—Burke & Brooks—Myrtle Vernon & Co.—Bertie Fowler—Franko Bros. (Second Half)—Knight & Day—Ruth & Kitty Clark—Ray & Blanch McKay—Hordes Trio.

GALESBURG, ILL.
Orpheum (First Half)—Grace, Wallace & Ben—Maker & Redford—The Silver Fountain. (Second Half)—Will Ferry—Kilkenny Duo—Three Chums.

GRAND FORKS.
(First Half)—Knight & Day—Ruth & Kitty Clark—Ray & Blanch McKay—Hordes Trio. (Second Half)—Rosana—Blanchard & Marlin—Westerley & Chase—Hollins Sisters & Clouier.

GRANITE CITY.
Sun (First Half)—Three Eddy Sisters—Harry Fields—Emile & Willie. (Second Half)—Dorothy Morris Trio.

JOLIET, ILL.
Orpheum (First Half)—Claxton & May—Willing, Bentley & Willing—Mang & Snyder. (Second Half)—Tracey, Palmer & Tracey.

KANSAS CITY, MO.
Globe (First Half)—Allen & Dove—Clay Crouch—Jazzland Sextette. (Second Half)—Marion Gibney—Nine White Hussars—Benny Harrison & Co.—The Leoras.

LINCOLN, NEB.
Liberty—Yonie & Fuji—Marion Gibney—Benny Harrison—Nine White Hussars.

MOLINE.
Palace (First Half)—Leipzig. (Second Half)—John & Nellie Olms—Jack Lavier—Palo & Palet—The Brazilian Heiress.

OTTAWA, ILL.
Gayety—Vic Stone & Moyer Sisters—Willing, Bentley & Willing—Mang & Snyder.

OKLAHOMA CITY, OKLA.
Lyric (First Half)—Bert Clinton & Co.—Duel & Woodward—Caesar Rivoli—Carr & Walsh—Whitney's Operatic Dolls. (Second Half)—Mons. Herbert—Hinkle & Mae—American Desert Cafe—Jimmy Dunn—Great Hagle & Co.

OMAHA, NEB.
Empress (First Half)—Village Five—Olive Harding. (Second Half)—Lee & Cranston—Brindamour.

PEORIA, ILL.
Orpheum (First Half)—Billie Bouncer's Circus—Tracey, Palmer & Tracey—Joe Daniels—Whitfield & Ireland. (Second Half)—Dancing Humphreys—Helvey & Brill—Ella Comes to Town—Steve Freda—Pistel & Johnson.

PITTSBURG, KAN.
Calonial (First Half)—Rollo & Beggy—Nell O'Connell—Stratford Comedy Four. (Second Half)—Three Eddy Sisters—McConnell & Lockhart—Eldora & Co.

LINCOLN, NEB.
Lyric—Adams & Barnet.

QUINCY, ILL.
Orpheum (First Half)—Will Ferry—Kilkenny Duo—Three Chums. (Second Half)—Grace, Wallace & Ben—Maker & Redford—The Silver Fountain.

ROCKFORD.
Palace (First Half)—Ladora & Beckman—Doyle & Elaine—Hello Husband—Victor Moore & Co.—Manning & Lee—Lucy Gillette. (Second Half)—Foster & Peggy—Valente Bros.—Tango Shoes—Three Lees.

RACINE, WIS.
Rialto (First Half)—Two Nozellas—Valentine Vox & Co.—Bessie Wynn. (Second Half)—Fox, Benson & Co.—Reed & Tucker—Will H. Armstrong & Co.

SOUTH BEND.
Orpheum (First Half)—Gallarini Sisters—McGreevy & Doyle—James H. Cullen—Parker Bros. (Second Half)—Unusual Duo—Kiss Me.

E. ST. LOUIS.
Erber's (First Half)—Eddy Sisters—The Nightboat—Thos. Potter Dunne—Ja Da Trio. (Second Half)—Claxton & May—Gilroy, Dolan & Corinne—Joe Daniels—Reynolds & Geraldine.

ST. LOUIS.
Columbia (First Half)—Lucianna Luca—Gilroy, Dolan & Corriel—Reynolds & Geraldine. (Second Half)—Smile & Wills—Leroy & Mabel Hartt.

STREATOR, ILL.
Plumb—Big Jim—Williams & Taylor—Claxton & May—The Silver Fountain.

ST. JOE, MO.
Crystal (First Half)—Merlin—Harry Oaks & Co.—Morgan & Gates—Herbert Trio. (Second Half)—Letoy & Besta—Wyatt's Lads & Lassies—Yoni & Fuji.

STONY FALLS, S. D.
Orpheum (First Half)—Lyons & West—Brindamour. (Second Half)—Billy Smythe & Co.—Oh, What a Day—Cleveland & Dowry—Bartholdi's Birds.

SPRINGFIELD.
Majestic (First Half)—Dancing Humphreys—Sabbott & Brooks—Hope, Eden & Frescott—Joe Darcy—Orville Stamm. (Second Half)—Dewitt Young & Sister—Earl & Sunshine—Ja Da Trio—The Night Boat—Spencer & Williams—Hope, Edene & Frescott.

TERRE HAUTE.
Hipnodrome—Harris & Harris—Conroy & Howard—Rahn & Beck—Wm. Gaxton & Co.—Oscar Lorraine—Cameron Sisters.

TOPEKA, KAN.
Novelty (First Half)—The Fostos—Wright & Gayman—Edw. Hume & Co.—Johnny Johnston—Chong & Moey. (Second Half)—Allen & Dove—Clay Crouch—Jazzland Sextette.

TULSA, OKLA.
Royal (First Half)—Lieber & Bowden—Amedio. (Second Half)—Karr & Walsh—Whitney's Dolls.

WINNIPEG.
(First Half)—Rosana—Blanchard & Marlin—Westerley & Chase—Hollins Sisters. (Second Half)—Larrivee & Dagneau—Saxon. Chanard & Leonard—Blanch Hazelton—Willie Zimmerman.

WATERLOO, IOWA.
Majestic (First Half)—Time & Tile—Billy Smythe & Co.—Oh What a Day—Jordon & Tyler—Hugo Lutgens—Bartholdi's Birds. (Second Half)—Green & Pugh—Bert Baker & Co.—Larry Comer.

WICHITA, KAN.
Princess (First Half)—Mons. Herbert—Hinkle & Mae—American Desert Cafe—Jimmy Dunn—Great Nagle & Co.

NEW YORK CITY.
American (First Half)—Les Ardos—Conn & Whiting—Ling & Long—Barton & Sparling—Girls Will Be Girls—Shannon & Walters—Harry Thorne & Co.—Langdon & Smythe. (Second Half)—Ector & Dena—Gypsy Trio—Marston & Manley—Josie Flynn—Boyle & Patsy—Cooper & Hutton.
Victoria (First Half)—Billy Kinkaid—Nancy Boyer—Sherman, Van & Hyman—Futuristic Revue. (Second Half)—Les Ardos—Delbridge & Gremmer—Girls Will Be Girls—Langdon & Smith—Marconi Bros.
Lincoln Square (First Half)—Gordon & Delmar—Dee & Neville—Fields & Robertson—Clemenzo Bros. (Second Half)—Billy K. Aloha & Girlie—Gene & Menette—Nancy Boyer & Co.—Fisher & Floyd—Vee & Tilly.
Greeley Square (First Half)—Vee & Tilly—Olive Smythe—Boyle & Patsy—On Manilla Bay—Marston & Manley—Weston & Marion. (Second Half)—Chrystie & Ryan—Race & Edge—Dee & Neville—Rule & O'Brien—Niobe.
Delancey Street (First Half)—Manners & Lowree—Wells & Fisher—Douglas Flint & Co.—Dave Manley—Gypsy Trio. (Second Half)—McNamee—Hal & Francis—Mad Miller—Barton & Sparling.
National (First Half)—Ector & Dena—Renard & Jordan—Harry Hines—Jack & Jessie Gibson. (Second Half)—Billy Kinkaid—Manners & Lowree—Eadie & Ramsden—Fields & Robertson.
Boulevard (First Half)—Billy K. Aloha & Girlie—Phil Davis—Eadie & Ramsden—Wells, Virginia & West—Camille Trio. (Second Half)—Clemenzo Bros.—Nora Allen & Co.—Harry Thorne & Co.—Monte & Lyons—The Cromwells.
Avenue B (First Half)—Ben Harrison—Howard & Lewis—Half Past Two. (Second Half)—Asaki—Carletta & Lewis—Neil McKinley—Eight Black Dots.
Orpheum (First Half)—McNamee—Delbridge & Gremmer—Race & Edge—Earl Pingree & Co.—Rule & O'Brien—Niobe. (Last Half)—Weston & Marion—Shannon & Walters—Renard & Jordan—On Manila Bay—Sherman, Van & Hyman.

BROOKLYN, N. Y.
Metropolitan (First Half)—Hal & Francis—Josie

(Continued on page 34.)

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APPOINTS VIGILANCE COMMITTEE

William A. Brady, president of the National Association of the Motion Picture Industry, last week announced the appointment of a vigilance committee, whose duty it will be to uphold the good reputation of the industry.

It is planned to investigate stock-selling schemes, improper advertising, fake schools for acting and motion picture writing and any other evils which crop up.

The committee appointed to handle the work includes James R. Quirk, editor, *Photo-Play Magazine*, chairman; Paul Gulick, retiring president Associated Motion Picture Advertisers, Inc.; Nathan Vidaver, chairman legal committee of the National Association; Martin J. Quigley, publisher *Exhibitors' Herald;* Lesley Mason, editor *Exhibitors' Trade Review;* Fred J. Beecroft, advertising manager *Motion Picture News*, and George Blaisdell, editor of the *Moving Picture World.*

POPE BENEDICT IN PICTURES

ROME, Sept. 3.—Vatican officials were amazed today when Pope Benedict not only granted American film photographers permission to take scenes in the Lourdes Chapel grounds, but posed himself, at first with various groups and then for "close-ups." It marked the first time in history that a Pope had ever posed for the movies.

The filming occurred after Pope Benedict had celebrated mass for the visiting American Knights of Columbus in the open Vatican gardens. He expressed much amusement at the persistence of the American photographers who went within four feet of him and snapped him smiling into the camera.

FILM ACTORS INDICTED

CINCINNATI, Sept. 6.—Maurice de la Tour, a former moving picture player, now serving a sentence in Florida for having robbed church poor boxes, has been indicted by the Grand Jury here for having broken into and robbed the St. Paul Catholic Church.

According to the police, de la Tour has robbed churches in Omaha, San Francisco, Indianapolis, Pensacola and other cities and was out on bond of $3,000 in Cincinnati, when he disappeared and was not heard of again until it was learned that he was serving a sentence in Florida.

GOLDWYN TO MOVE

The Goldwyn company will soon be housed in their new offices at 729 Fifth Avenue.

The Goldwyn Exchange will be on the twelfth floor of the Godfrey Building, but the executive offices, under Manager S. Eckman, Jr., will be in the Winfield Building.

Around November 1 the Chicago offices will be in a two-story brick building now being re-modelled on South Wabash Avenue and to be known as the Goldwyn Building.

PIONEER GETS ROSE PLAYS

The Pioneer Film Company has secured the film rights to the Morris Rose stage productions, including "Scandal" and "Blue Eyes."

June Walker, who is now playing the lead in "Scandal" on the road, is under the executive management of Rose, who is vice-president of the Pioneer.

HODKINSON GETS STORIES

W. W. Hodkinson has acquired the picture rights of all of the books written by Irving Batcheller and will hold them until he finds the independent producing company best fitted to film them. Among the stories are "Eben Holden," "A Man for the Ages," "Keeping up with William," "The Master," and "Charge It."

SIGNS WITH MOROSCO

Jane Mauldine Feigl has been engaged by Oliver Morosco as a special scenario writer for his newly formed motion picture production company on the Coast and is now engaged in putting "The Half Breed" into form for the screen.

WANTS CHURCH BAN LIFTED

The Actors' Equity Association is cooperating with the American National Association of Masters of Dancing, in an effort to bring about a revocation of the ban placed upon amusements by the Methodist Church. Resolutions to this effect have been adopted by the Equity organization.

In resolutions adopted last December, the A. E. A. requested the Methodist Conference "to remove its implied stigmatizing of the theatrical profession by its ban on the theatre."

No action, however, was taken by the Church. Another effort is to be made at the Fall session of Bishops.

The amusement ban, as imposed upon its members by the Church, was adopted in 1872. It forbids members of that sect to dance, play cards, attend theatres, horse races, or circuses, under penalty of expulsion.

NEW FILM BUILDING FOR CHICAGO

CHICAGO, Ill., Sept. 4.—Negotiations for the leasing of the property at 1423 Hyde Park Boulevard, corner of Blackstone Avenue, for the erection of a new vaudeville and motion picture theatre, were revealed through the purchase of three apartment buildings at 1421 Hyde Park Boulevard from Elizabeth H. Smith and the Four Apartment building at 1417 Hyde Park Boulevard from Adelmar M. Bathes. The Smith property was secured for $28,000 and the Bates Building for $36,000. The deal gives the builders 145 feet on Hyde Park Boluevard and 144 feet on Blackstone Avenue. The theatre will have a seating capacity of 4,500 and will cost in the neighborhood of $1,000,000.

POND BUREAU BANKRUPT

NEWARK, Sept. 4.—The Pond Lyceum Bureau, oldest lecture promotion concern in the United States, filed a petition in bankruptcy in the United States District Court here yesterday. The assets were given as $72,044 and the liabilities at $60,259.

Among the assets listed is $60,000 damages claimed in a suit against Maurice Maeterlinck, the Belgian poet, for alleged violation of contract, which is pending in the New York Supreme Court.

FILL LOUISE HUFF CAST

Louise Huff is to play the leading role in "The Dangerous Paradise," which Selznick has scheduled for early Fall presentation. She will be supported by Templar Saxe, Herbert Griffith and Ida Darling, Roland Sweet, Jack Raymond, Norman Kent, Harry Benham, Lola Stuyvesant and Nora Reeve will also be seen in the cast. The story was written by Edmund Goulding and directed by William P. S. Earle.

"PASSION FLOWER" RE-OPENS

GRAND RAPIDS, Sept. 2.—"The Passion Flower," with Nance O'Neil in the original role, opened its transcontinental tour here this week. It will follow with a long engagement in Chicago. Annette Westbay and William L. Thorne also appear in the piece, the rest of the cast being practically the same as when it was first produced in New York.

"MAGIC MELODY" RE-OPENS

SYRACUSE, Sept. 2.—Wilner and Romberg reopened "The Magic Melody" at the Weiting theatre last night, with Arthur Sungold, Marguerite Paleho, Tom McNaughton, Dave Kramer, Lee Johnstone, Betty Bond, Flavia Arcaro, Margaret Edwards and Jack Boyle in the cast.

BLACKTON SAILS

Commodore J. Stuart Blackton, producer and director of photoplays, sailed on the Baltic last Saturday for England, where he will be the guest of Sir Thomas Lipton.

GOLDEN DOING CRAVEN PIECE

"The First Year," a comedy by Frank Craven, will be presented in Atlantic City on October 17 by John Golden. It will be seen in this city not long after.

FLASHES FROM THE FILM WORLD

Lydia Knott has been assigned an important role in "White Ashes" to be produced by the Metro.

Alice Lake is making the final scenes of "Body and Soul" under the direction of Charles Swickard at Pasadena, California.

William Cortwright has been engaged to support May Allison in "The Marriage of William Ashe," Mrs. Humphrey Ward's story which was dramatized by Margaret Mayo.

William E. Atkinson, general manager of the Metro, left New York last week to visit the coast studios in Hollywood, California; he will be gone about a month.

Frank Elliot has been engaged for the part of Geoffrey Cliffe in "The Marriage of William Ashe" to be produced by the Metro.

Olive Thomas, a Selznick star, sailed with her husband, Jack Pickford, for Europe recently.

Ida Darling has been engaged for the role of Mrs. Ainsworth to support Conway Tearle in the National Picture Theatres production of "Marooned Hearts."

Howard Hickman, director of most of Bessie Barriscale's features, has become director for Ben Hampton. His first story for the latter will be "The Killer," by Stewart Edward White.

Bryant Washburn has arrived in England where he has already begun work on his first independent production, "The Road to London."

James W. Morrison has completed "Sowing the Wind," with Anita Stewart and will soon start work in a new H. B. Warner production entitled, "When We Were Twenty-one."

Cullem Landis is to play the leading juvenile role in Reginald Barker's next special production.

Robert Gordon and his director, Edward Griffith, have returned from Ithaca where the exteriors on "Three Women Loved Him" were taken.

Bryant Washburn has arrived in London and has already begun work on his first independent photo-play production, "The Road to London."

J. Cyril Dawley has been engaged by William Fox as staff director.

Lionel Barrymore has contracted to make three pictures for the First National.

Ethel Chaffin, designer for the Lasky-Famous Players Corporation, has sailed for France for advanced fashion ideas to be incorporated in Paramount pictures.

George McQuarrie has been engaged for a character role in the first of the Harry Levey productions "Uncle Sam of Freedom Ridge."

Work has begun on the Hermann Behr comedy "The Concert," at the Goldwyn Culver City studios.

"The Devil To Pay," the Robert Burton feature starring Roy Stewart and Fritzie Brunette, has been finished and is ready for release through Pathe.

George B. Seitz and his producing unit returned from Spain last week, where they have been filming "Pirate Gold" and "Rogues and Romance," for Pathe.

Pathe has contracted with Cyrus J. Williams to release fifteen two-reel western subjects starring Tom Santschi, the first of which will be "Beyond the Trail."

Three stage plays have been secured by Realart for early filming. They are "In the Bishop's Carriage," "Ducks and Drakes" and "The Snob."

Ann Forrest has been loaned by Cecil B. de Mille to George Melford for "The Faith Healer."

Kenneth Hodkinson, one of the youngest executives in the motion picture industry, has been appointed executive manager of United Artists Corporation, by Hiram Abrams, president of that concern.

Colleen Moore, as a result of her work in "Dinty," now being completed at Hollywood, has been signed to a long term contract by Marshall Neilan.

Mabel Normand arrived from the coast last week to take a rest at the home of her mother on Staten Island.

Donald Crisp will shortly sail for England to join the Famous Players on the other side.

Annette Kellerman has completed her second picture for the Western Picture Exploitation Company, entitled "The Art of Diving."

John E. Ince has been chosen to direct the Metro all-star production of "All Men Are Valiant."

Clint Newman is now assistant director for Dustin Farnum, who is making a new series of independent productions at Brunton.

Ruth Roland has started work on her latest Pathé serial, "The Avenging Arrow."

Miriam Cooper is spending a vacation in the Berkshire Hills.

Henry Clive, the illustrator, has been engaged by the Mayflower Photoplay Corporation to paint subjects for posters to be used in exploiting R. A. Walsh's second independent production.

Olga Printzlau, who recently signed a five-year contract with Famous-Players, is to write the scenario of Sir James Barrie's play, "What Every Woman Knows."

Gareth Hughes has signed a long term contract with Metro.

Doris May has been engaged to play the lead in "The Bronze Bell," an Ince-Vance special which is going into production at Hollywood.

"Penny of Tophill Trail," a novel by Belle K. Maniates, has been purchased for Bessie Love's next stellar vehicle.

Arthur Berthelet has been engaged as director for Bessie Love in her next picture.

Gladys George has been engaged to play opposite Thomas Meighan in his new Paramount picture, "Easy Street."

Paul Powell, who directs pictures for Paramount, will go to London next month to head a unit in the company's new studios there.

George Fitzmaurice, who recently produced "The Right to Love," has started to work on "Money Mad," his fourth feature for Famous Players.

Carlyle Robinson, who has been Douglas Fairbanks' personal representative for quite some time, has resigned and will, in all probability, join Bennie Ziedman in the producing field.

Estelle Taylor, who will shortly be starred in films by William Fox, is taking a short vacation at the home of her mother in Wilmington.

Frank Leon Smith, author of "Pirate Gold," has completed a new serial play for Pathe entitled "The Man Who Stole the Moon."

Louis Sherman, the former New York *Globe* critic, is now writing continuity for Goldwyn at Los Angeles, and is engaged on a story written by Gertrude Atherton.

Ruth Boland has started to work on her new fifteen episode feature for Pathe entitled "The Avenging Arrow," an adaptation of Arthur Preston Haskins' novel, "The Honeymoon Quest." Eddie Hearn will be the leading man and the production will be made by William Bowman under the personal supervision of Robert Brunton.

Pathe will release "The Land of Lafayette," September 12, and will contribute this patriotic film to the Americanism Committee of the Motion Picture Industry of America. The film will be used to co-operate with the Committee on Education of the Senate and House in an American Education campaign.

George Beranger, who is directing the production of "Uncle Sam of Freedom Ridge," the first release of Harry Levey Productions, has left with his company for "location" to film the West Virginia scenes of the story. With him, in his company, are George MacQuarrie, William S. Corbett, Paul Kelley, Helen Flint, Leslie Hunt, Sheridan Tansey and Eugene Keith. Mr. Beranger has long been identified as a member of D. W. Griffith's direction forces and, according to Ben Blake, General Manager of Productions for Mr. Levey, record time is being established in the production of this feature, which is to be announced for release early in October.

W. A. Sault has been appointed manager of the Select Pictures branch office at Calgary and J. Fitzpatrick to a similar position at Winnipeg.

A magazine called "Select Pictures" is to be published in Tokio beginning this month.

John E. Ince will direct the Metro all-star production of "All Men Are Valiant," a newly purchased story written by Ben Ames Williams.

Ruth Ann Baldwin is one of the recent additions to the scenario staff at Metro's West Coast studios.

Frank S. Mattison has been engaged by William L. Roubert to write two more stories in which Matty Roubert will be featured.

GETTING FIRST RUNS

CHICAGO, Ill., Sept. 5.—Balaban and Katz last week closed negotiations with the First National Exhibitors' Circuit and with the Famous Players-Lasky company whereby the Riviera Theatre will receive the principal productions emanating from these sources in advance of all neighboring theatres.

This establishes a precedent in the film world, as it has been the distributing habit of the past to display a single play in a number of motion picture theatres simultaneously.

The new order of things went into effect this week with "Civilian Clothes." When completed, The Tivoli Theatre, at Cottage Grove Avenue and Sixty-third Street, in process of construction, will enjoy the same privilege of first run pictures on the south side as does the Riviera on the north side.

HARRIS RE-OPENS PIECE

LONG BRANCH, N. J., September 2.—"Little Old New York" was re-opened here at the Broadway Theater this week after having been previously opened last Spring by Sam Harris.

The piece is a comedy in three acts by Rida Johnson Young and has been re-written and re-constructed. The cast includes Ernest Glendinning, Pauline Whitson, Douglas J. Wood, Ellen Soderstrom, Margaret Nugent, Alf Helton, John Randall, Charles Kennedy, Albert Andruss, Donald Meek, John J. Ward, Frank T. Charlton, Paul Porter and Thomas Houck.

NORUMBEGA CLOSING SEASON

BOSTON, Mass., Sept. 6.—The 1920 season of Norumbega Park, Boston's most popular and largest outdoor amusement resort, will come to a close on Sunday, September 12.

ASCHERS OPEN HOUSE

CHICAGO, Ill., Sept. 5.—Ascher's New Commercial Theatre opened its doors to the public on Saturday and was filled to its 2,000 capacity during the entire afternoon and evening. The house is playing straight feature films.

Harry M. Crawford, formerly manager of the Metropolitan Theatre, has been transferred to the Commercial.

SELZNICK RELEASING FOUR

Four releases are announced for September from the Selznick office. They are "The Palace of Darkened Windows," "The Dangerous Paradise," "Everybody's Sweetheart," and "The Wonderful Chance."

MONTREAL PARK BURNS

MONTREAL, September 2.—Fire which broken out in Dominion Park last night swept the booths of concessionaires, doing damage estimated at $25,000. The cause is unknown.

J. ALFRED H. TAYLOR
WILSON & WILSON
IN
THE BANDMAN AND HIS BAND
DIRECTION LEW GOLDER

ROYAL, NEW YORK, THIS WEEK (SEPT. 6)
BESSIE REMPEL and HIM
in "His Day Off" for which Frances Nordstrom is responsible
SEPTEMBER 13—BUSHWICK, BROOKLYN AND BOOKED SOLID BY FRANK EVANS

NEW ACTS

Harry Miller and Company of ten people, in a new dance revue being produced by Billy Grady and staged by Leon Erroll. The act opens on the Keith time Sept. 20.

Carroll Mansfield after a season of concert work is to enter vaudeville. Philip J. Lewis has been commissioned to write and stage her vehicle. The act will open out of town in October.

Al Striker is to produec a new revue to be known as "The Harrington and Mills Brownskin Revue," which will have, besides the two featured players, a cast of eight colored performers. It is to open on September 13.

"My Soulmate," a new act featuring John Dyer and Earl B. Mountain, produced by William Brandell, with a cast of thirteen people, to open shortly.

"The Rainbow Cocktail," a reproduction of the original act, made by Sam Grismond, opened in Newark at the Lyric last Monday.

Lorraine Howard and Bernice Saddler opened in a new singing act at Proctor's 125th Street last Monday.

Joe Barrett, formerly of Gallagher and Barrett, in a new four-people act, "Oh, Daddies," by Walter Brooks, opening Sept. 13.

"The Sweetest Girl," featuring Harry Lyons and Hazel Calvert and produced by Marty Brooks, opened this week at the Lyceum Theatre, Bayonne. The act carries nine people.

Sammie Weston and Melody Charmers in a new act written and produced by Sydney Claire, open shortly at the Harlem Opera House.

"Divorce a la Carte," with Fred Ryan, R. E. Hurst, Ada Newville, Ethel Brundage, and produced by Fred Martins, opens Sept. 11.

F. P. L. EARNS $8.50 SHARE

Net profits of Famous Players-Lasky Corporation for the six months ended June 30, after reserves for Federal taxes, including $105,579 for the previous year, were $2,204,570, equivalent after allowing for preferred dividends, to $8.50 a share on the 212,227 shares of no par common stock outstanding, according to a financial statement issued yesterday.

These figures do not include earnings of wholly or partially owned subsidiaries. In the corresponding period of 1919 net profits were $1,933,253, or $11.07 a share on the 174,636 shares of common stock then outstanding.

NEW THRILLER NEEDS CHANGES

WASHINGTON, Sept. 3.—A new play by Paul Dickey and Charles W. Goddard, called "The Broken Wing," was opened here this week and, during its melodramatic scenes, discloses a story containing the latest devices of fact and fiction.

First there is the airplane itself, whose broken wing gives the title to the play. When it first heaves into sight it is sailing an erratic course, with a crumpling wing, 1,800 feet above Mexican soil, with two American Army aviators aboard.

Then there is the case of the Army man with an arrested memory—a case of lost identity—of which there has been much talk since the war, and finally there is laid before the audience a picture of lawless Mexico as the reports of that region have reached us.

The story has to do with Inez Vallera, a Mexican girl brought up by an old American sea captain who settled in Mexico after the loss of his ship and who has won the confidence of the simple-minded people of the region. Under his tutelage Inez has grown into an odd mixture of Yankee civilization and Mexican carelessness with human life. She has acquired, however, a great liking for soap and water. She wants a "Gringo" husband, and prays God to send her a good man, though she seems fated to marry Capt. Innocencio dos Santos, a genial bandit, who rules the countryside with little regard for any federal government in Mexico City.

When Philip Marvin falls out of the clouds in his disabled aeroplane, Inez is convinced that her prayer has been answered. She promptly falls in love with the young American. Although he has lost all memory of his past, even of his name, Marvin learns to love the Mexican girl. How he is held for ransom by the Mexicans; how it is reported that in his forgotten past he already has a wife, and how it all ends are further developments.

The new play is well cast. Inez Plummer, who plays Inez Vallera, puts a lot of dash and fire into the half-tamed Mexican girl. Alphonse Ethier, as Capt. Innocencio, makes the part one of prime interest. His characterization of the Mexican military chieftain, ready at all times to kill and to rob, and yet with a certain kindliness and geniality that wins the sympathy, is excellent. George Abbott plays Sylvester Cross, a somewhat mysterious American adventurer, with a clever touch, and Charles Trowbridge, as Philip Marvin, the Army aviator, acts with poise and naturalness a part that strains the imagination not a little. Others in the cast are Henry Duggan, Myrtle Tannehill and Mary Worth.

LUTRINGER OPENING IN QUINCY

QUINCY, Mass., Sept. 6.—The Al. Lutringer Stock Company will open its season at the Quincy Theatre here, formerly the Kinkaid, on September 13. The opening play has not been chosen yet. The engagement will be under the direction of Black's North Eastern Theatres, Inc. In the company will be Ann Kingsley, Al. Lutringer, John B. Whiteman, Lew Hanson, Malcolm Clifford and Marie Fountain.

"FAMOUS MRS. FAIR" CLOSING

"The Famous Mrs. Fair," with Henry Miller and Blanche Bates, will end its run at the Henry Miller Theatre on October 9. The house will re-open October 14 with "Stepping Stones," a new drama by Louis K. Anspacher, to be produced by Miller in association with A. L. Erlanger.

STEVENS STOPS STAGING

Solly Fields started, this week, to stage the numbers at the National Winter Garden. Leo Stevens has been putting them on, but, owing to his many other duties as general manager of the threatre and producing the shows, he is compelled to discontinue staging.

FOX HELPING LOCKLEAR WIDOW

William Fox will give 10 per cent of the entire proceeds of the showing of the Locklear film "The Skywayman" to the family of the dead aviator, who was killed while doing some stunt flying for one of the scenes in the picture, a Fox production.

AISTON PRODUCING PLAY

Arthur C. Aiston is to produce a play founded on "Tennessee's Pardner," which will be called "Gee Whilliker," with Foster Ball, now appearing in a vaudeville sketch of the same name, in the star part.

VAUDEVILLE BILLS

(Continued from page 21)

Flynn—Monte & Lyons—The Cromwells. (Second Half)—Ling & Long—Earl Pingree & Co.—Harry Hines—Futuristic Revue.

Palace (First Half)—Chas. Ledger—Carletta & Lewis—Neil McKinley—Eight Black Dots. (Second Half)—Lorner Girls & Co.—Cortelli & Rogers—Let's Go.

Fulton (First Half)—Gene & Menette—Sydney & Townley—Cooper & Hutton—Mad Miller. (Second Half)—Conn & Whiting—Wells & Fisher—Half Past Two.—Dave Manley—Camille Trio.

Warwick (First Half)—Cortelli & Rogers—Lorner Girls & Co. (Second Half)—Frances & De Nar—Wells, Virginia & West—Chas. Ledeger.

BALTIMORE, MD.

Grace De Winters—Harry Mason & Co.—Four Ushers—Selina's Circus.

BOSTON.

(First Half)—Uyeda Boys—Ferrari & Bello—Barra Sisters—Powers, Marsh & Delmore—Ward & Raymond—Emery Quintette. (Second Half)—June & Irene Melva—Leavitt & Parker—Mel Eastman—G. Swayne Gordon & Co.—Carlton & Belmont.

FALL RIVER.

(First Half)—June & Irene Melva—Mel Eastman—G. Swayne Gordon & Co.—Carlton & Belmont. (Last Half)—Uyeda Boys—Barra Sisters—Powers, Marsh & Delmore—Ward & Raymond—Emery Quintette.

HAMILTON, CAN.

Gordon & Gordon—Hallen & Gross—Homer Lind & Co.—Mumford & Stanley—Little Caruso.

HOBOKEN.

(First Half)—Royal Four—McCoy & Walton—Carleson, Fairchild & Co. (Last Half)—Eddie Herron & Co.—Howard & Lewis—Naila & Co.

LONDON.

(First Half)—Wilbur & Lyke—University Trio—Four Mountaineers. (Second Half)—Thompson & Belsaegne—I'll Say So.

MONTREAL.

Swain's Cats & Rats—Grace Leonard & Co.—Mercedes—Ferns & Litt—Four Bangards.

NEW ROCHELLE.

(First Half)—Frances & De Mar—Arnold & Sobel.

WASHINGTON.

Alvin & Kenny—Bill & Irene Telaak—Martin & Courtney—Henry Frey—The Love Lawyer—Newport & Stirk.

PROVIDENCE.

(First Half)—Cross & Santoro—Leavitt & Parker—Smith & Masters—Mary Ann Mack & Lurel—Weir & Crest—Leon, Cooke & Ross. (Second Half)—Wiley & Wiley—Ferrari & Bello—Tribble & Digge—Mack & Maybelle—Arthur Deagon—Jack Gregory.

SPRINGFIELD.

(First Half)—Wiley & Wiley—Tribble & Diggs—Mack & Maybelle—Arthur Deagon—Jack Gregory & Co. (Second Half)—Grass & Santoro—Smith & Masters—Mary Ann Mack—Weir & Crest—Leon, Cooke & Ross.

TORONTO, CAN.

Bohn & Bohn—Ed Roy Sisters—Frank & Gracie De Mont—Hunter, Randall & Senorita—Bobby Henshaw.

DEATHS

MRS. JENNIE ALICE KIRALFY, widow of the late Arnold Kiralfy, died August 27 at her home in Pittsburgh. She was born in 1865 and was well known to the profession under her maiden name of Jennie Chase. For years she and her husband staged the Christmas pantomimes which were a feature of the Harry Davis Stock Company at Pittsburgh. Mrs. Kiralfy is survived by two sons, Jerome and Celden, and three daughters, Stella, Verona, and Beatrice.

ELIZABETH McKENTRY, twenty-one, died at the Hotel Albemarle of congestion of the lungs and pneumonia last Friday. Miss McKentry, with fifteen other motion picture players, was engaged in making a sea picture in Long Island Sound a week ago Tuesday. A squall suddenly came up and they were all plunged into the water, Miss McKentry contracting the illness from which she died.

WILLIAM A. BAKER, one of the owners of the old Waldman Theatre, died in Newark last Friday at the age of fifty-six. He is survived by a wife, two daughters and a brother.

To the Memory of My Beloved Husband and Pal

RICHARD E. PATTON

Who Died Sept. 9, 1919

HOPE R. PATTON

ROBERT HARRON, twenty-seven, died Sunday morning in Bellevue Hospital as the result of a wound accidentally inflicted in his apartment at the Hotel Seymour on Sept. 1, when a revolver was discharged as it fell to the floor.

Harron was widely known as a film star and gained prominence under the direction of David Wark Griffith in "The Birth of a Nation," "Intolerance," and "Hearts of the World." His rise to fame was meteoric. Bobby, as he was known in the picture world, entered the film world as assistant film cutter in the old Biograph studio. Soon after he appeared in a picture as office boy. His first lead was in "Bobby's Kodak."

MRS. ANNIE B. LALOR, mother of Frank Lalor, the comedian, and grandmother of Helen Lane, died at Bayonne, N. J., on Sept. 4, following a short illness, at the age of eighty-four. She was buried at St. Mary's Cemetery, Staten Island.

ALBERT J. ELLINGHAM, fifty-two, moving picture promoter, died in the Hotel Ambassador at Atlantic City Thursday, Sept. 4. A few minutes previously he was walking along the boardwalk accompanied by his wife when he suddenly complained of a pain around his heart. He was taken to the hotel, but efforts of a physician failed to revive him. His home was in Detroit, where the body was shipped for burial.

AGNES WALLACE VILLA, sixty-nine, died at the Actors' Fund Home, where she has been a guest since her retirement from the stage six years ago, on Wednesday of last week.

SAMUEL LEHMAN, musical conductor and composer of some note, was killed last week by an automobile at Seventy-second street and Fifth avenue, New York.

Lehman was the musical conductor for McIntyre and Heath last season and had appeared with many other well known attractions. He was the composer of "Everybody Works But Father" and other popular songs.

LETTER LIST

GENTS.

Adams, Justin
Brady, Paul
Berry, C. O.
Bassett, Leslie
Conkley, Thos.
Cook & Stevens
Clark, Ernest H.
Diderichsen, Sage
Devere, Mitty
Dwyer & Maye
Flatico, Al
Forth, Allen
Gibson, Jack
Griffith, B. A.
Gracey, Dane
Goulson, Harry
Gillet, Bobby
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Hahn, Dick
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Johnson, Henry
Kirkland, Hardie
Keeley, Jas.
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La Mar, Harry
McAlpine, Jack
Milletics, The
Marsh, L.
Mansell, H.
Morton, Jack
Mackinson, John
Mokelke, Ed
Newman, Al C.
Nordstrom, Leroy
Prior, Ernest
Raymond, Great
Ryan, Johnny
Sheridan, J. J.
Spear, Mr. & Mrs.
Sampson, Harry L.
Scanlan, Chas.
Schuler, Billy
Slater, Jack
Tyson, Lew H.
Wood, France
Wyer, F. G.
Wardell, La Coste & Wardell
Witts, Jack

LADIES

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Crawford, Nellie
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Carr, Bobbie
Chase, Charlotte
Dettin, Ruth
De Vere, Billie
De Free, Dorothy
Dupont, Cheska
Emmett, Rose
Garner, Ruth
Grey, Gracie
Haight, Lola
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Lorraine, Peggy
Leslie, Mae
Lee, Virginia
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Norton, Bobbie
Richardson, Edna
Roman, Mabelle
Schaeffer, Sallie
Shipman, Cecil
Sortore, Jeanette
Stempel, Katherine
Stewart, Louise
Trimble, Agnes
Vernon, Isabel

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